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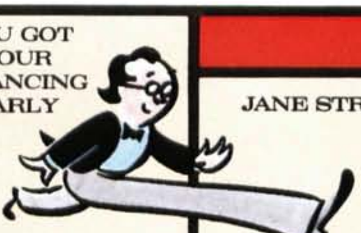

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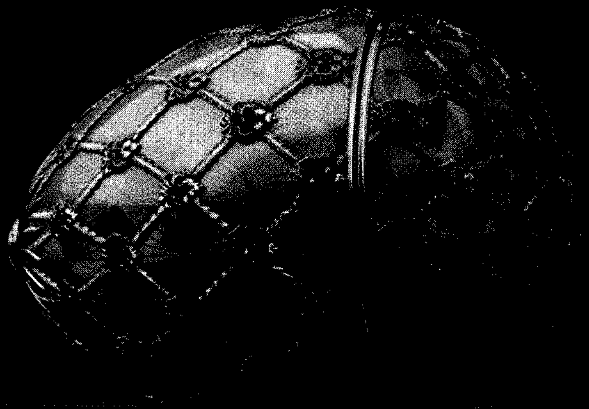

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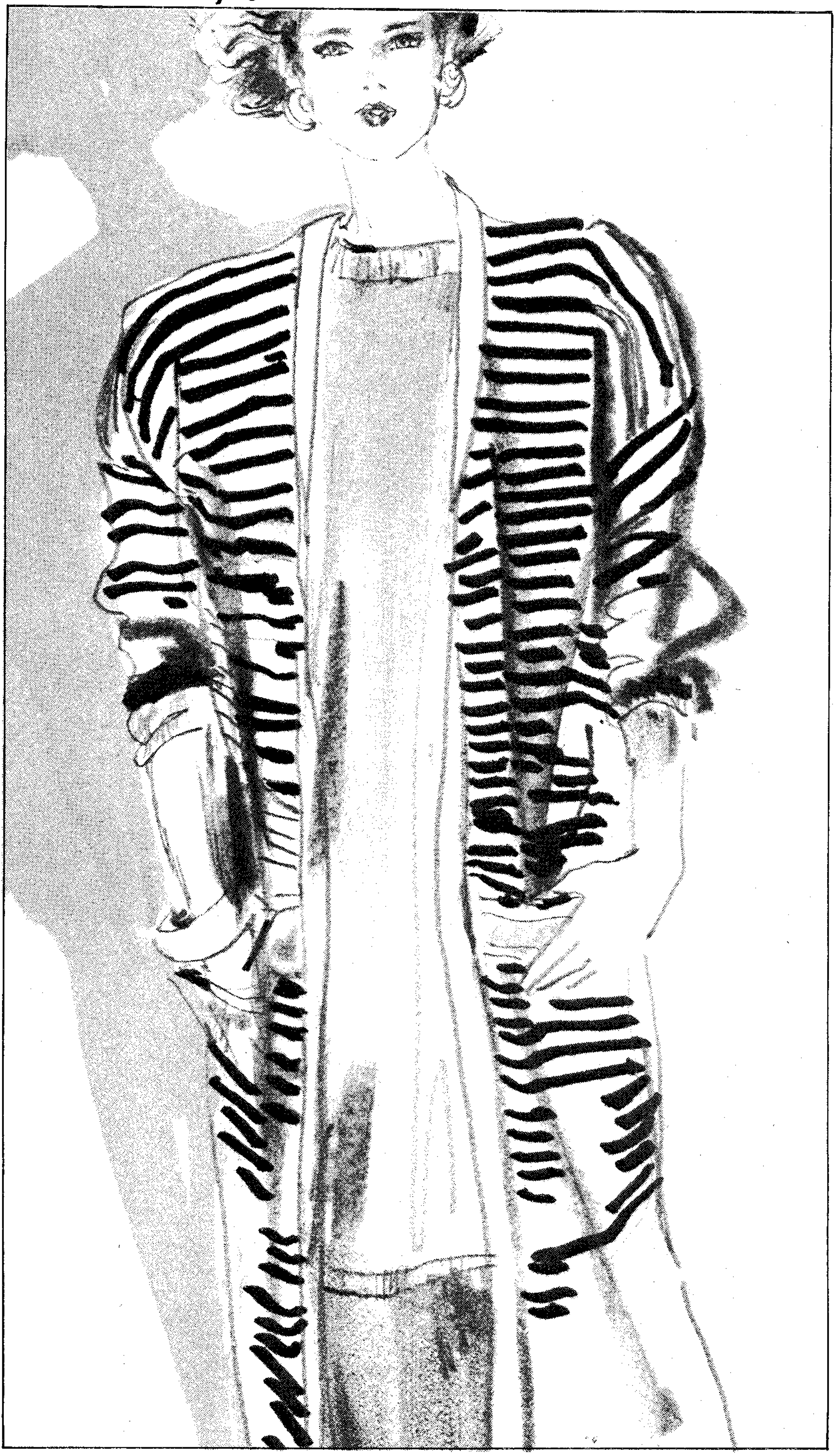

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AND RAYMOND A. ROEL

As New York cooperative-apartment and condominium prices level off, the possibilities for making a killing in real estate are dwindling. Now that the margin for error is smaller, details like the financial and physical integrity of the building have become crucial to determining the value of an apartment. Which means that if home buyers don't do their homework, they're likely to get burned when the time comes to sell. How to buy without being burned? Real-estate lawyer Stephen M. Pollan and writer Raymond A. Roel explain, in the first part of a two-part, step-by-step guide to buying an apartment.

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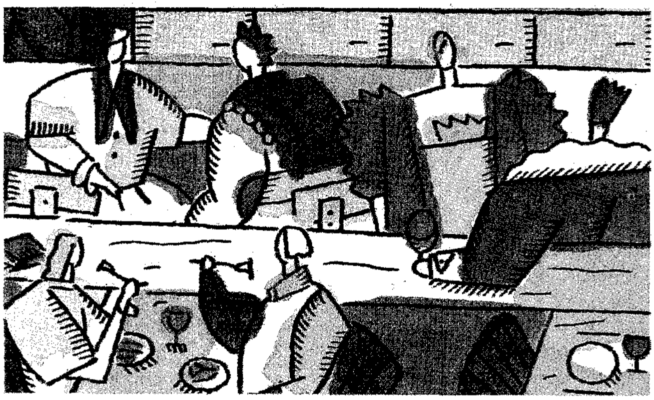
BY TONY SCHWARTZ

After five roller-coaster years as president of NBC Entertainment, Brandon Tartikoff, now 36, is becoming known as a programming wizard. NBC's prime-time shows won more Emmy nominations this year than ABC's and CBS's combined, and after being last in the ratings for nine of the past ten seasons, NBC is at least an even-odds favorite to win the current one. Tartikoff's approach to programming is distinctive: In a business where executives generally select shows by trying to guess what the public wants, Tartikoff has built an entire schedule out of shows that reflect his personal tastes.

50 Gael Grazes

BY GAEL GREENE

Even those who have made fine dining a sacred rite like to relax a little. Gael Greene shares a couturier pizza, sips a "flight" of wines, and nibbles on a medley of appetizers at the new "sport-eating" hangouts. And even when the food isn't to swoon for, most of the restaurants are worth at least an anthropological expedition.



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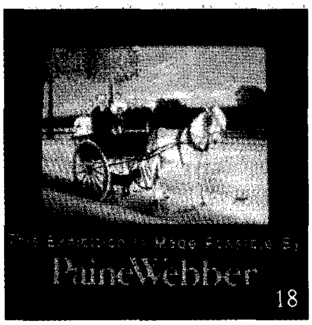

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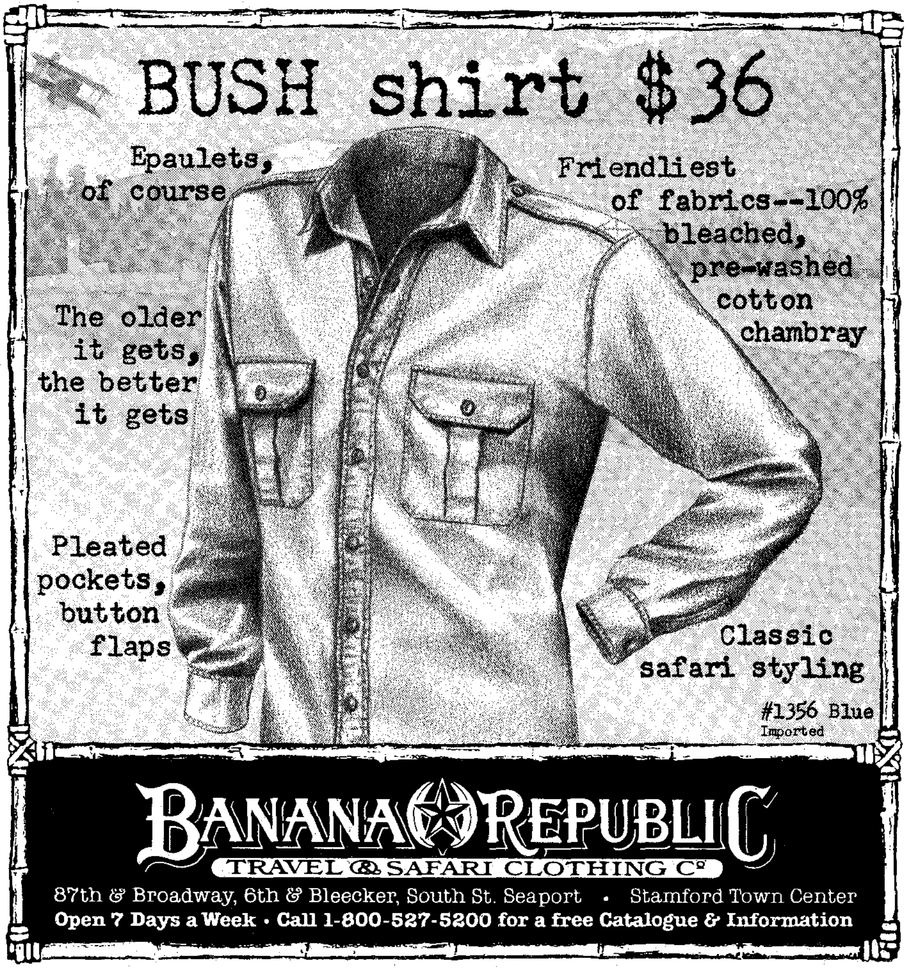

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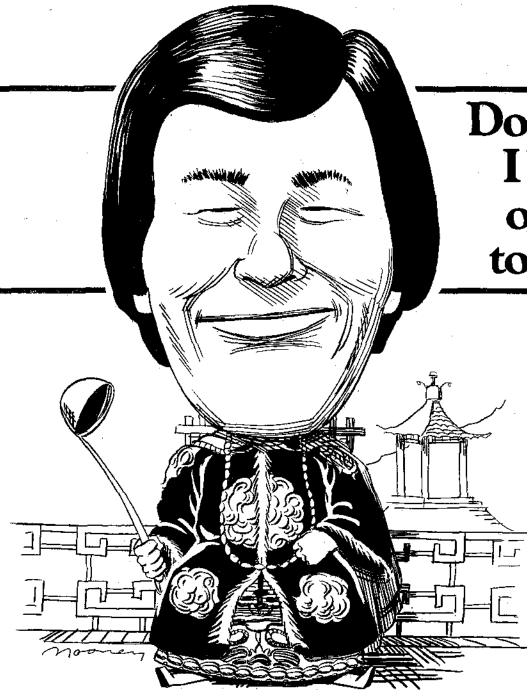

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LETTERS

Moving Up

I WAS DELIGHTED TO SEE GARY SIMONS and his students at Prep for Prep ["The Best Prep School in Town," by Julie Baumgold, September 9] get the recognition they so richly deserve. As director of admissions at the Riverdale Country School, one of the first schools to enroll Prep alumni, I have witnessed again and again the vitality and intellectual curiosity members of the Prep for Prep staff nurture in their graduates. Our school is a stronger, more interesting community for their being here.

Scott Reed Smith
The Bronx

BRAVO FOR YOUR ARTICLE ON PREP FOR Prep! Gary Simons's program to encourage talent is a blessing indeed. Let it be noted, however, that all New York private schools these days are not exactly citadels of youthful genius. The high costs of education put many of them in a compromising situation—forced to accept mediocre children of the wealthy simply to keep going. Also, in the Westinghouse science competitions, the students of Stuyvesant High School and Bronx High School of Science, both public schools, have copped the prizes over and over again.

Sara Stringfellow
Alexandria, Va.

I WANT TO THANK JULIE BAUMGOLD FOR her excellent article on Prep for Prep. My daughter is an alumna of Contingent V and has prospered in her private school due to the intensive preparation outlined in Baumgold's article. Prior to my involvement with the program, not many alternatives existed for me, as a single minority parent, to optimize the talents of my naturally inquisitive child. This problem was accentuated by the public school's overcrowded classrooms, overburdened teachers, and the defeatist attitude of administrators that, given these "insurmountable" odds, they should just write these children off. The Prep for Prep program instills in both parents and children the idea that, if you put forth the effort, you can achieve the impossible.

Myra P. Rustin
The Bronx

THREE CHEERS FOR A TRULY UPBEAT back-to-school story. Baumgold is to be commended for capturing the essence of

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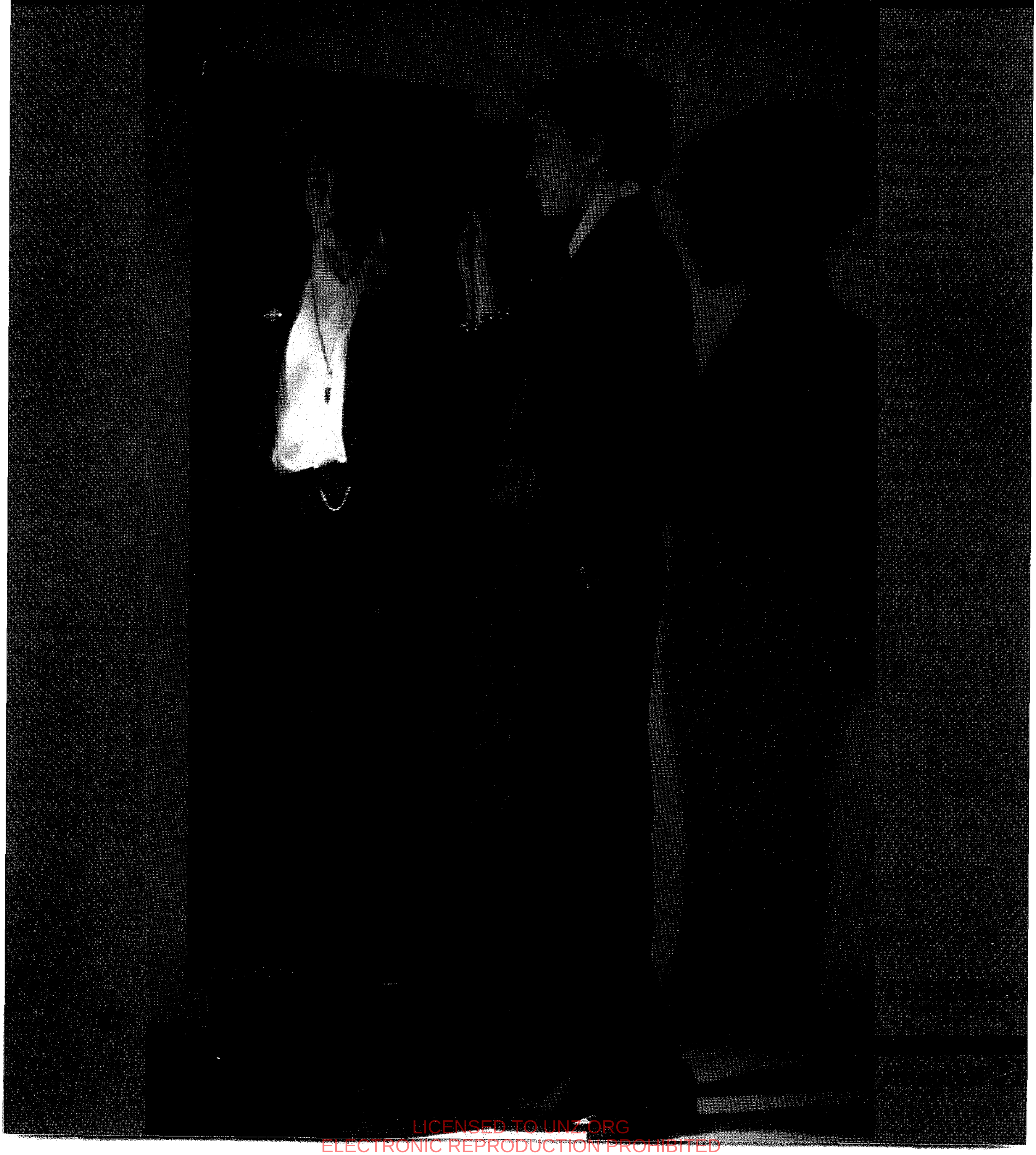
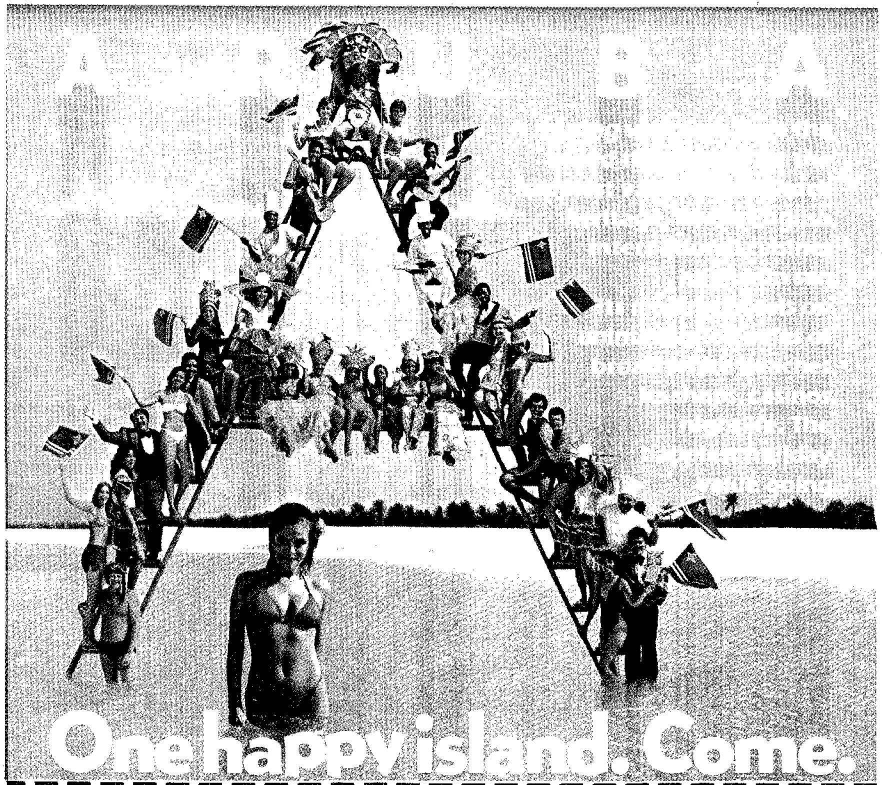
TREVIRA.





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Janet M. Offensend
Contributions Analyst
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Manhattan

Times Talk

AN UNKNOWN WIT ONCE SAID, "ALL change is for the worse." The New York *Times* without Sydney Schanberg on the Op Ed page ["Media: The *Times* That Tries Men's Souls," by Edwin Diamond, September 9] is a change for the worse. Schanberg's was a voice of reason and emotion. He attacked real villains: Westway, landlords, politicians, powerful builders with equally powerful friends.

The rich and the poor need Sydney Schanberg on the Op Ed page. I deeply mourn his "reassignment."

Mary Ramniceanu
Manhattan

SYDNEY SCHANBERG'S OPINION ABOUT Westway is his own business; it's his column. What he says there is not a reflection of the views of the *Times;* by definition, that's the purpose of the Op Ed page. If the *Times* disagrees with what he says, it can publish a rebuttal. So, when he is silenced, it makes me wonder if the *Times* is more concerned with politics and finance than with presenting both sides of an issue.

Jeff Greenbaum
Editor
New Canaan High School *Courant*
New Canaan, Conn.

I DO NOT AGREE WITH EDWIN DIAMOND'S lamentation over the demise of Sydney Schanberg's column. Schanberg is, admittedly, a superb reporter, but he is also a man with deep-seated prejudices. I found reading his columns distasteful, even when I agreed with his point of view.

Diamond calls Anthony Lewis and Tom Wicker "liberals"; that should make any liberal cringe. They echo the radical, not the liberal, point of view. Since a newspaper must appeal to its readership, I see nothing terribly wrong with its moving a trifle to the right at the time its readers are moving in that direction.

Julius Heller
Queens

Forever Female

IF WOMEN ARE "EQUALLY COMFORTABLE" in the office and the kitchen, as creative director Ted Charron says ["On Madison Avenue: Out of the Kitchen, Into the Boardroom," by Bernice Kanner, September 2], tell me why all the boardrooms in commercials look like exclusive male clubs. If a woman is depicted, she is, stereotypically, wearing glasses and pearls and has her hair in a bun.

For shame! Today's woman does not have to deny her femininity to be successful in business. Any woman who achieves boardroom status is not only recognized—you can bet she even gets a chair pulled out for her.

Tina Heller
Copywriter, the Kingsley Group
Leucadia, Calif.

Enough Already

Oy vay! WHY DOESN'T ANYBODY GET IT right? There's no such thing as *toiten bankes* ["Letters," September 2 and 16]. *Bankes* are suction cups that are neither dead nor alive. The expression "*Es vet helfen vi a toiten bankes*" means "It will do about as much good as putting *bankes* on a corpse." And that's *it*.

William Stern
Manhattan

Bankes ARE INDEED SUCTION CUPS THAT were used instead of leeches to bring blood to the surface of the skin. A piece of cotton, soaked in alcohol, was attached to a stick, then lighted and burned for a short while inside the suction cup so as to create a vacuum, and quickly placed against the skin.

In the sentence "*Es vet helfen vi a toiten bankes,*" the word *toiten* is a noun meaning a dead body. Had the word been used as an adjective, the expression would have been *toite banke.*

The correct translation is thus "It will be of as much help or use as applying suction cups to a dead body or person." I would also like to point out that a *banke* never dies or becomes useless, as it can be reused as many times as wanted.

Adam Baldinger
Manhattan

I. B. SINGER WOULD DENOUNCE YOUR correspondents for a ridiculous translation of "*Es vet helfen vi a toiten bankes.*" I think the suction has escaped from the writers, not the *bankes.*

Julie Rockoff
The Bronx

The Novelist's Mystique

I WAS AMUSED BY DAVID DENBY'S CHARacterization of Susan Isaacs as a "Long Island housewife" ["Movies: The Tooth of Crime," September 9]. Isn't it amazing how Isaacs has managed to write three novels and a screenplay in between her cooking and cleaning!

Sally Wendkos Olds
Port Washington, N.Y.

David Denby replies: Touché. I tagged Isaacs that way because I wanted to make it clear that she knew the turf. She *was* a housewife when she wrote *Compromising Positions,* her first novel. ■

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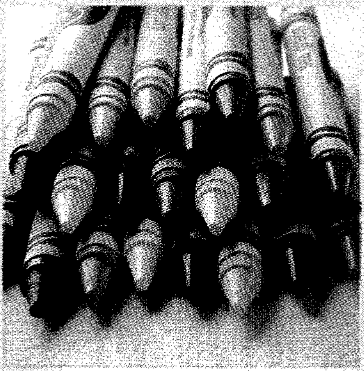

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Gap Extras
As far as we can tell, the design of the traditional crewnecks, hooded sweatshirts and sweatpants are pretty much perfect just as they are. But we noticed that other great styles like three-button henleys and drop-shoulder football jerseys had only one problem. They didn't come in sweats fabric. Now they do.
We're glad we had the guts to introduce colors to sweats. Because if we'd listened to the "experts" five years ago we might all be looking at 21 shades of navy and grey.

Nora Scarlett

BASIC CREWNECK . . .
The Gap offers the most comfortable, authentic sweat clothes you can buy, starting with our basic crewneck at

$13

the
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INTELLIGENCER

BY JEANIE KASINDORF

A CLEAN SWEEP AT CBS . . . A COUP FOR DOUBLEDAY? . . . THE VON BULOW GALS

IT'S TIDY-UP DAY AT BLACK ROCK

How did the embattled chairman of the board of CBS spend several hours last Monday? Conducting a personal inspection of CBS offices to see if employees had obeyed his order, issued several months ago, to clean up their work space. Tom Wyman startled staffers by touring four floors at Black Rock, CBS's West 52nd Street corporate headquarters, with a deputy in tow. He wasn't returning phone calls about his clean-sweep operation, but a CBS spokeswoman characterized the inspection tour as "just a case of a boss checking his employees' work environment."

……

GOODMAN BUILDING AN ALBANY STASH

Here's how a seventeen-year State Senate veteran promotes himself as the Republican challenger to Governor Cuomo in 1986: He promises to dress up the brothers D'Amato (the U.S. senator and his brother, Assemblyman Armand) in song-and-dance costumes and cast them, with a dozen state senators and assemblymen, in a celebration of his twenty years of public service.

Manhattan state senator Roy Goodman plans to do all this at a $500-a-ticket dinner at the Waldorf-Astoria on October 2.

"The reception by the Republican party has surpassed my expectations," he says, citing a Buffalo radio-station survey that shows him as the choice of Republican chairmen around the state.

The only problem with the survey is that it assumes that Lew Lehrman, who came close to beating Cuomo in 1982, will not enter the race. And Lehrman says he'll announce in another month whether he's willing to go head-to-head with Cuomo once again.

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CLAUS'S INAMORATA PEDDLES HER TALE

Andrea Reynolds, Claus von Bulow's girlfriend, is talking to print and television people about doing a book or mini-series—or both. One source told *New York* that Reynolds is more interested in telling the world about her relationship with Claus's daughter, Cosima, than about her relationship with Claus. She's met with both Simon and Schuster editor-in-chief Michael Korda and Lorimar vice-president of development Susan Pollock. "She's contacted the world," Pollock says. "But she's just wondering if she has a story to tell. She's quite timid about it—not the woman in leather everyone thinks of."

TAX JOUSTING TO SUCCEED 'TIP'

While Governor Cuomo and President Reagan squabble over the president's tax-reform plan, more subtle jousting is going on between House majority leader Jim Wright, a Texas Democrat, and Congressman Dan Rostenkowski, the Illinois Democrat who's chairman of the House Ways and Means Committee and the Democrats' point man in the tax-reform fight.

Wright, like Rostenkowski, would like to become Speaker of the House when Tip O'Neill retires in 1987. So Wright used the opportunity of Cuomo's visit to Washington two weeks ago to one-up Rostenkowski, who hasn't yet taken a position on state- and local-tax deductions.

After Cuomo met with Wright to lobby for the deductions, the Texan announced his support. To make up the lost revenue,

……

THE WHITE HOUSE MEMOIR DERBY

Now it's George Bush who's going to try writing his autobiography before running for office. Bush and Nelson Doubleday are about to announce that Doubleday, an old friend who last year published the story of the Bush family dog, has signed a deal to publish the Bush book in 1987, a year before the next presidential race. Longtime Bush speechwriter and *Washingtonian* national correspondent Vic Gold (who's best known for having been Spiro Agnew's speechwriter and press secretary) began working with Bush on the book this summer. Bush's project may complicate things for White House press spokesman Pete Roussel, a former Bush press secretary. He's been trying to sell his own biography of the vice-president to New York publishers. . . . At the same time, publishing executives are worrying that the scramble for Ronald Reagan's memoirs is already over and that Doubleday has won them too. Not because of the ties between Bush and Doubleday but because of those between William F. Buckley Jr. and Doubleday editor-in-chief Sam Vaughan, who has edited not only Buckley's books but also those of Eisenhower, Humphrey, Muskie, Eugene McCarthy, and Nelson Rockefeller. Buckley recently told President Reagan that he recommended Vaughan as "the best editor I know."

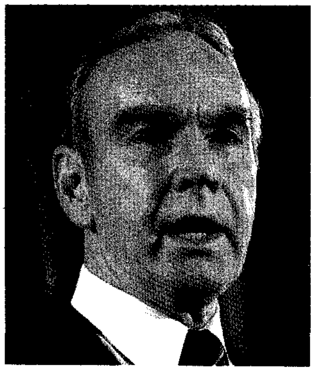
WYMAN

ANDREA AND CLAUS

GOODMAN

Photographs: top, Nancy Moran/Sygma; center, Paul Adao/Outline.

SLOW ROLLOUT AT TIME INC. . . . A BUS NAMED DESIRE . . . MORE TALK OF THE *TIMES*



WRIGHT

ANJELICA AND JACK

95 cents
Picture Week
Your CHILD and AIDS
Are Schools Safe?
Advice to Parents
One Young Victim's Story

STOLLEY'S PROTOTYPE

Wright said he would have all individuals and corporations, no matter what deductions they were entitled to under the new plan, pay at least 15 percent of their income in federal taxes.

AFLOAT ON JULY 3 WITH RON AND NANCY

This time the price tag is $2,500. For that, you will get to spend the July 3 evening of Liberty Weekend '86 in New York Harbor, having dinner with President and Mrs. Reagan, probably aboard the aircraft carrier USS *John F. Kennedy.*

But don't expect to have the president's ear, even for that rather lofty tariff. The Statue of Liberty–Ellis Island Foundation, the dinner's organizer, hopes to sign up 3,000 people to dine with the First Couple, and in the process raise $7.5 million for the cause.

CHANGING TIMES AT THE *TIMES*

In a staff memo that many *Times* employees assume signals the early retirement of managing editor Seymour Topping, *Times* publisher Punch Sulzberger has announced that the 63-year-old Topping is taking on a "special assignment" to improve the quality of the 28 dailies and nine weeklies the New York Times Company owns around the U.S. The memo doesn't say Topping is leaving his post, or that deputy managing editor Arthur Gelb is replacing him, but one reporter says Gelb has run at least one of the daily 3:45 meetings and is expected to slowly take on Topping's role. Gelb and Topping didn't return calls, and *Times* spokesman Leonard Harris only says, "I'd rather not comment on that."

THIRD AVENUE COURTS THE FICKLE YUPPIE

How do you get Columbus Avenue's affluent nighttime crowds over to Third Avenue? By busing them crosstown, of course. That's the plan of several upper Third Avenue restaurants that had no trouble attracting crowds in the late 1970s, when they were known as the hangouts of Reggie Jackson and the Rangers. Next month, they will start sending a double-decker bus, plastered with advertising, down Columbus announcing free rides to Third Avenue and back. "We were once the hottest spot in the city," says Bob Shapiro, who co-owns Hoexter's and Uzie's. "Just because we don't have a Reggie Jackson anymore, we don't want to be forgotten."

PICTURE WEEK GOES ON THE ROAD

After trying eight different prototypes, and running tests on four of them, veteran Time Inc. editor Dick Stolley has finally come up with a version of *Picture Week* he likes. But even that one will get an unprecedented four months of testing before it gets the go-ahead.

During those months, Stolley and his 50-person staff will produce weekly issues that will be distributed in thirteen cities (New York won't be one of them). The first one, due out this week, has a cover story on children and AIDS. One Time Inc.–er describes the magazine as "having the same kind of stories as *Time* or *Newsweek,* but so little copy that it makes them look like encyclopedias." If the test readers like *Picture Week,* national distribution will probably start in early 1986.

Is this unprecedented test being made because Time Inc. doesn't want to repeat its disastrous experience with *TV-Cable Week*? "Well, who would?" was all Stolley would say.

SNL WANTS ANJELICA —AND JACK TOO

Lorne Michaels is trying to recruit Anjelica Huston to join the cast of his new *Saturday Night Live,* but so far he hasn't been able to persuade the *Prizzi's Honor* star to appear. He's already got Randy Quaid and, for at least the first show, on November 9, Penn & Teller.

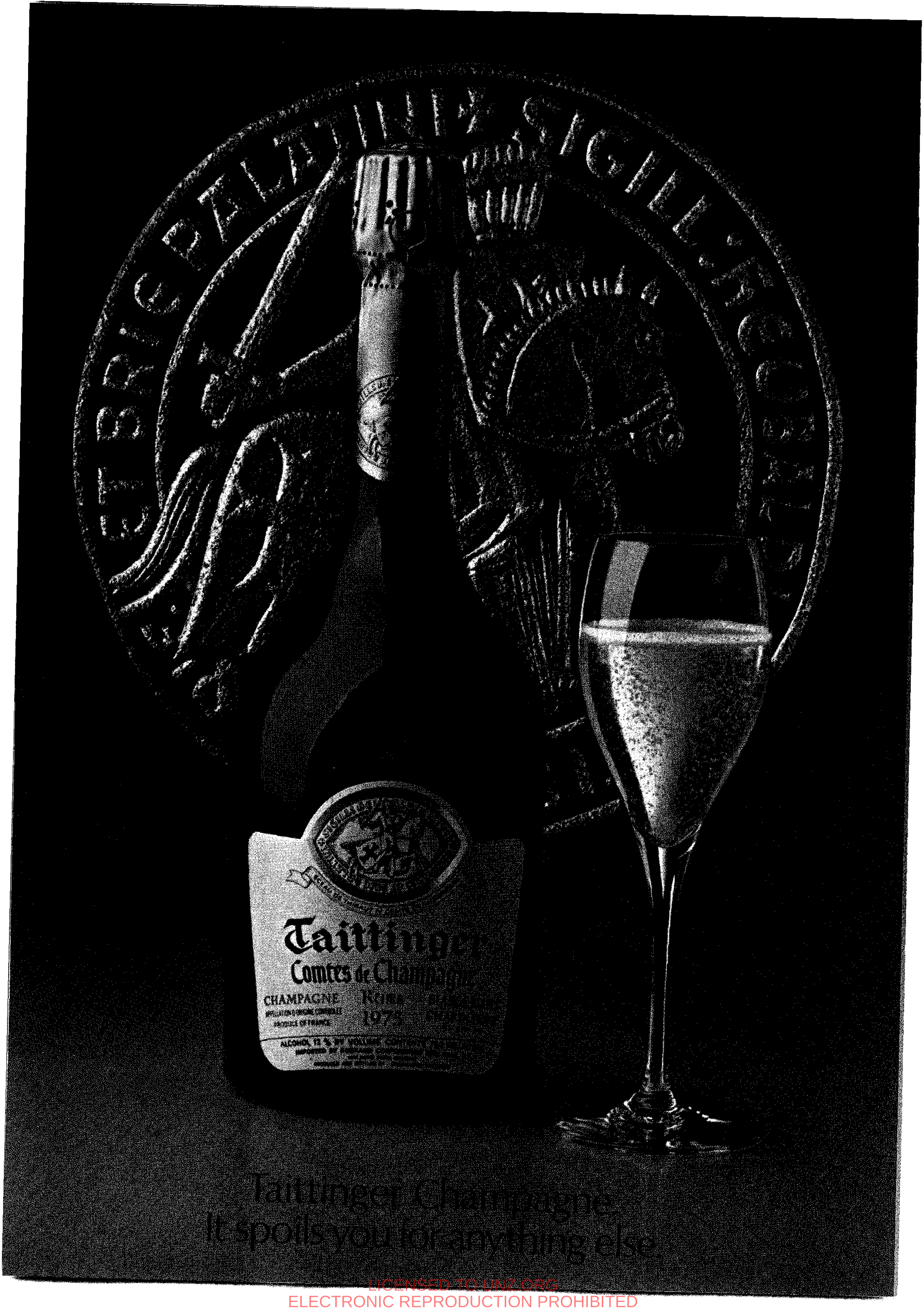
"Anjelica makes perfect sense, 'cause Lorne doesn't cast a show, he casts a party on the set," says one old friend of Michaels's. "And if he can get Anjelica Huston, then he can get Jack Nicholson. And Jack will, you know, hang."

CHICAGO HOUSE BUYS CONGDON & WEED

Russell Baker, *New Yorker* cartoonist George Booth, and some 60 other authors have found a savior in a Chicago company called Contemporary Books. Next month, the midwest publisher will take over those authors' New York publishing house, Congdon & Weed, which went into bankruptcy reorganization last February.

"We're going to keep the imprint alive and pay most of the royalties," says Harvey Plotnick, president of Contemporary Books, whose big titles include Loretta Lynn's *Coal Miner's Daughter* and Paul Newman's *Newman's Own Cookbook.* "There are 20 to 25 authors we're not paying 100 cents on the dollar to." What will happen to them? They'll get Congdon & Weed preferred stock and hope the company does well.

Photographs: top, Terry Arthur/Camera 5; center, Paul Harris/Outline.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CHAMPAGNE
REIMS
1975
Taittinger Champagne.
It spoils you for anything else.

Media/Edwin Diamond

GOING COMMERCIAL AT CHANNEL 13

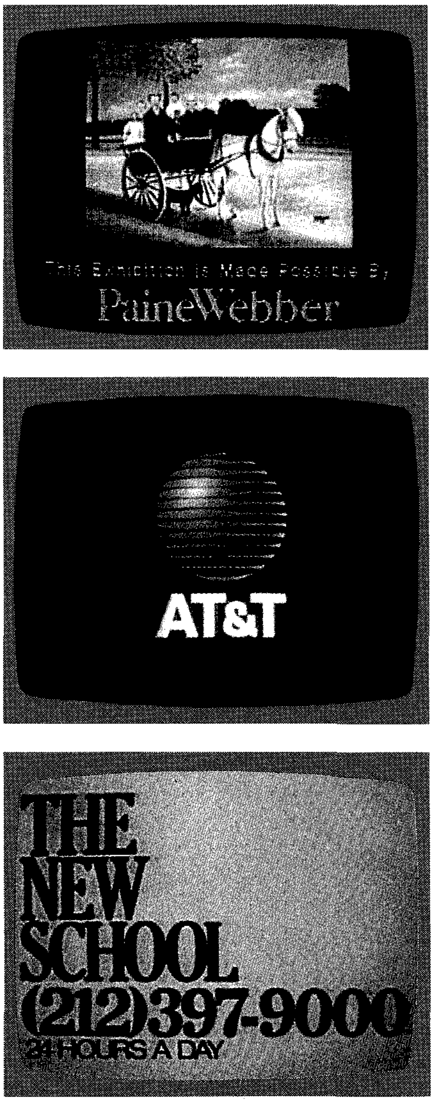
Privatizing Public TV

IN THE BEGINNING WAS THE "UNDERwriter." Funders of programs on public television, like Exxon and AT&T, got a brief visual or voice-over identification—"made possible by a grant from . . ." Then, a few years back, came "enhanced underwritings"; the corporate or brand-name logo could be animated onscreen and accompanied by descriptive words and images, just like a You Know What, as in "The Thirteen presentation of *This Old House* is made possible by Benjamin Moore products" (followed by a picture of three cans of paint). Now, as the fall season gets under way on Channel 13, the "general service announcement" has arrived. It looks like an ad, it talks like an ad, and it costs like an ad.

For $1,500 per 30 seconds of prime time, companies like Paine Webber, Gucci, and Rolex can tastefully show and tell a bit about themselves to Thirteen's desirable audience. Though the announcements are limited to one per program break, Channel 13 expects to take in about $1.2 million from spot sales during the 1985–86 season. Future earnings will depend on how many more spots are created in the break periods.

While such terms as "general service announcement" may cloud the changed character of public television in America, and of New York's own Channel 13 in particular, they don't really conceal it. "Public broadcasting has forgotten what it is and where it came from," says Fred Friendly, who, as a Ford Foundation executive, used to help public television with its perennial funding problems. And when pressed, John Jay Iselin, Channel 13's president, skips the euphemisms and acknowledges that he's presiding over "the privatization of public TV."

In fact, the current outbreak of 30-second commercial spots is symptomatic of the underlying condition. What's happening *between* the ads—how the big money for major programming has to be raised—is just as important as the ads themselves. The Reagan near-revolution in Washington has succeeded in putting a cap on traditional federal support for public television without getting the government out of the picture. At the same time, there's a limited elite of private-sector Medicis available for corporate funding, and many of them have their own specific support announcements to push. As Hodding Carter, the former State Department spokesman and host of the new public-TV series on the Congress, puts it,



NEW LOOK: *Channel 13's "announcements."*

"It's the perfect American screwed-up system, combining the worst of both worlds"—bureaucratic Washington and opportunistic capitalism.

Like the public-TV system itself, New York's Channel 13 was born and raised in that unique American environment of mixed government and private support, of idealism and self-interest. The Thirteen signal was bought from its strapped commercial owners in 1961 for $6 million. Half the money for "educational TV"—as it was known then—came from the Ford Foundation; the commercial networks also helped in the purchase, not unlike three gas stations getting together to make sure a fourth one doesn't move in to compete. In 1967, during the final burst of Great Society legislation, Lyndon Johnson created the Corporation for Public Broadcasting, promising millions for public TV. Neither L.B.J. nor Congress lived up to the pledges. "Johnson got mired in Vietnam and lost interest," recalls Friendly. "Then Nixon wanted to kill it. It's been an orphan ever since."

Public TV's dependence on the kindness of strangers has taxed its ingenuity. Last year, for example, the public station in Tampa, Florida, proposed swapping its Channel 3 VHF signal for the Channel 44 UHF signal of a commercial broadcaster. The commercial station would pay $50-million for the VHF, which has a stronger signal. (The deal is under FCC review.) Iselin and Channel 13 recently explored, and then dropped, a similar swap idea, even though a New York VHF could go for ten times the Tampa price—in effect, an endowment for a decade of programming needs. (During the swap study, Fred Friendly, though long since gone from Ford, said that if Iselin tried a Tampa deal, he would recommend that the foundation sue for its half-share of the capital gains.)

For Channel 13's viewers, the most visible sign of public television's permanent money crisis is seemingly interminable fund-raising telethons, as insistent as a dentist's drill. Yet while many patients squirm, Iselin can point to the audience's overall acceptance of Channel 13, even with its pledge weeks. In the ten years that the peppy Iselin, a former news-magazine senior editor and book publisher, has been president of the station, Channel 13's membership has increased from 50,000 to 300,000. Equally to the point, the average member contribution has gone from $15 to $50.

If members can sit still for telethons—root-canal work—then how much harm could a few fillings do? In the early 1980s, Congress authorized a test of viewer reactions to ads on public-TV stations in twelve cities, including New York. A San Francisco research firm, Elra Group Consultants, asked viewers if they would stop watching a public-TV station that sold advertising time. At the start of the test, about 24 percent said they wouldn't watch; after a year of ads, the figure was 21 percent—slim but suggestive evidence that ads don't make much difference in viewers' TV choices.

Many commercials are, at most, minor inconveniences. At times, all around the dial, there are spots more creative and engaging than the alleged entertainments that interrupt them. Ads don't kill programs; programs kill programs. For

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1
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the annoying or sappy ad, there's the zap button on the remote control. Still, thousands of viewers come to public TV to get away from the clutter of commercials and the cut-up content of programs. Even with the telethon drives, Iselin estimates that Channel 13 does three minutes an hour for fund-raising, compared to twelve minutes or more of commercials per hour on ABC, CBS, and NBC.

So the general service announcements have come with a certain amount of dignity. Channel 13 guidelines allow just 7 seconds of outright advertising; the other 23 seconds must "support a not-for-profit institution or a public interest cause." Thus Paine Webber's announcement promotes the Museum of Modern Art—and has as its kicker the familiar line from commercial TV "Thank you, Paine Webber." In addition, the guidelines bar the mention of prices and all "qualitative, superlative or comparative claims." Finally, no spots are to be sold within programs.

To Fred Friendly and others who know the history of broadcasting, Channel 13's guidelines have a familiar ring. In 1930, when William S. Paley was pleading the case for his struggling new radio network, the Columbia Broadcasting System, he placed his CBS advertising "credo" on record before the Senate commerce committee. The credo barred price information, "superlative claims," and "overloading of programs with advertising matter." Like Channel 13 today, CBS then pridefully pointed to the minuscule amount of advertising allowed on the air. Despite the parallels, Iselin is confident Channel 13 can avoid CBS's history. "We've studied where the networks went astray," he says.

But while Iselin welcomes, somewhat warily, the privatization of public TV through spot selling, the more fundamental sell-off may already have occurred. Government tax dollars and members' dues contribute less than half of Channel 13's annual $100-million budget. The rest comes from corporations, foundations, and the sales of shows produced or co-produced by Channel 13 to other public-television stations.

As this balance shifts still more from government/members to corporations/advertisers, other factors associated with the private-market economy are in play. The elite corporations that appear on public television may be interested in doing good, but increasingly they want the ratings too. Just like its commercial opposites, Channel 13 assiduously tracks its Nielsens and Arbitrons. The underwriters are attuned to good demographics as well. AT&T underwrites the *MacNeil/Lehrer NewsHour* to the tune of $11-million a year—and wants to know who's watching. (Iselin says *MacNeil/Lehrer*'s recent move from 7 P.M. to 7:30 has resulted in larger audiences, perhaps 25 percent larger.) General Foods (Tang, Fruit & Fibre) underwrote Jim Palmer's series *The Sporting Life,* which appeals to the fitness crowd.

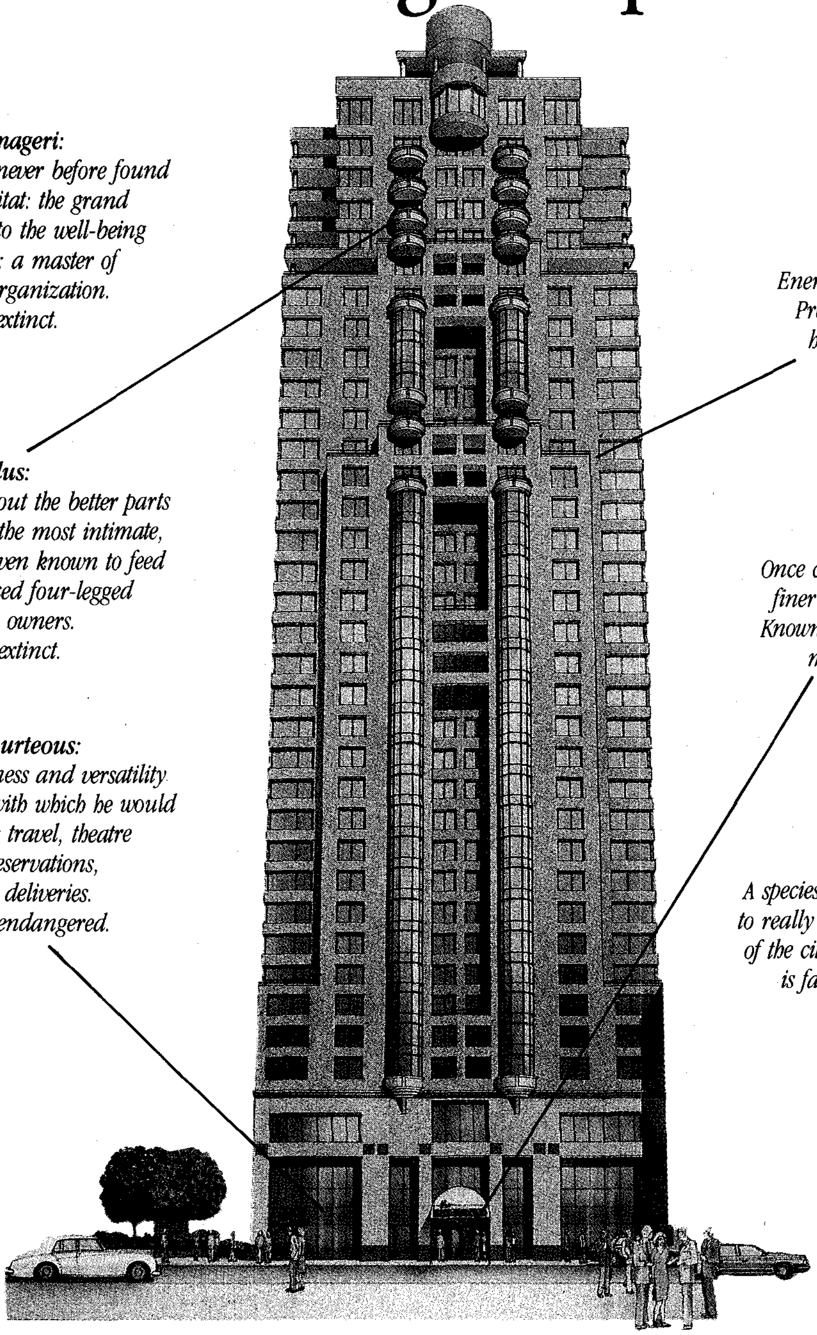
So far, there's nothing wrong with that. But other sponsorships cut closer to actual program content. Bristol-Myers wanted to support a series on the war against cancer, but since the company markets an anti-cancer drug, among other products, it has been turned down. A series called *Flight* is now in the works; should airframe companies and engine-makers be the funders? According to one independent producer, who asked that his name not be used, the whole process of how a public-TV show is created has been turned around: "You used to have an idea, or burn to do a certain series. You'd shop it around for funders. Now you find out what the funders' ideas are and craft their series for them."

So far, too, there's been little overt pressure on stations by the private funders, certainly when compared to the heat public television has taken from public officials. "I've never had a complaint about content from the Exxons or the IBM's," says Iselin. "Our troubles in that respect came from the government sector—Republicans, for example, complaining about Bill Moyers." If there's been any sellout, it has been by the public part of public television. The system is now funding Hodding Carter's Congress series, a rather cynical effort to gain friends for public television on the Hill (which doesn't prevent it from being a good idea, and a corrective to the media attention the executive branch gets).

Of course, few stories are what they appear to be, especially on TV. Hodding Carter became available for the Congress series after General Electric stopped funding his program *Inside Story,* a weekly examination of press coverage, which never got the desired ratings. GE had put some $8 million into *Inside Story* over two years, but even as the program went down the drain, GE chose to spend $3 million to underwrite *The Heart of the Dragon,* a twelve-part series on China. *Dragon* is everything *Inside Story* is not: a finished product; a safe documentary rather than a prickly news show; and made in England, with the British accent of so much of public TV—in short, the ideal public-TV package.

According to Ned Schnurman, executive producer of *Inside Story, Dragon* had also been kicking around the system for two or three years looking for a sponsor. Why the sudden interest in China, which, as the series points out, has been around for a while? Carter and Schnurman profess not to know. It just might be that, with China having embarked on an intense industrial-development program, and with GE making heavy industrial equipment, like turbines, the company wanted to do a little advertising—discreet and tasteful, naturally. ■

Zeckendorf presents a midtown sanctuary for Endangered Species.



Directoras Manageri:
A commanding presence, never before found out of its natural habitat: the grand residential hotel. Tends to the well-being of his entire domain: a master of coordination and organization.
Species: near extinct.

Valet Loyalus:
Formerly ranged throughout the better parts of Manhattan. Tended to the most intimate, most individual needs. Even known to feed and walk less advanced four-legged species for their owners.
Species: near extinct.

Conciergus Courteous:
In years past, his helpfulness and versatility were typified by the ease with which he would greet guests, arrange travel, theatre and restaurant reservations, accept mail and deliveries.
Species: extremely endangered.

Maidus Fastidious:
Energetic, industrious. Rarely observed. Presence verified by an immaculate household. Specialty: clean linens and towels, fresh flowers.
Species: endangered.

Doormani Familiarus:
Once commonly found in the entryways of finer residences in midtown Manhattan. Known for their affability and outstanding memory: able to greet by name.
Species: threatened.

Sophisticate Habitatus:
A species famous for its almost intuitive ability to really live—not merely survive—in the jungle of the city. Last seen enjoying a way of life that is fast becoming extinct in Manhattan.

Finally, a sanctuary for the Sophisticate Habitatus.

One that celebrates man's most primal need to be pampered...protected.

Presenting The Cosmopolitan. A condominium that captures both the warmth ıd intimacy of nearby Sutton and Beekman Place, and the grandeur of the aldorf Towers, a few steps away.

And The Cosmopolitan's address? In a word, ınvenient. Minutes from the corporate power cenrs of finance and industry on majestic Park, adison and 5th Avenue.

Best of all, The Cosmopolitan carries the prestige of the Zeckendorf Company, responsible for such buildings as the Park Belvedere and the Columbia.

As the first condominium created in the tradition of the grand residential hotel, and the only one with a managing director on premises, The Cosmopolitan is truly a sanctuary...in midtown Manhattan. And if you would enjoy nesting in this rare 35-story habitat of superbly designed homes, may we suggest you make the natural selection? Call us for an appointment for a tour of The Cosmopolitan.

Studios from $151,000, one bedrooms from $230,000, two bedrooms from $565,000.

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On Madison Avenue/Bernice Kanner

BEAUTY AND THE EAST

Making Up Isn't Hard to Do

WHAT THE JAPANESE HAVE ALREADY done with cars, cameras, and electronics, a Japanese company called Shiseido has every intention of doing with cosmetics. After twenty years of "simmering and cooking in the largest test market in beauty-product history," says Andrew E. Philip, president of Shiseido Cosmetics (America), Ltd., "Shiseido is ready to storm America."

The company has what is generally acknowledged to be the industry's most advanced skin-analysis computer, and its retail outposts feature comfortable reclining chairs and Japanese-trained facial masseuses. It hopes that this high-tech, high-touch approach will be its ticket to the top.

Shiseido began 113 years ago as a pharmacy in Japan. Today, with some 1,800 products generating $2.5 billion in annual sales, the company is the biggest manufacturer of cosmetics in its home country, and the third largest in the world, behind America's Avon and France's L'Oréal. But to achieve a similarly high profile in the West, Shiseido must do a lot of backtracking, for its first twenty years in the United States were nothing to write home about.

There were problems from the outset. A fortune hunter, sensing that the Japanese company with international aspirations would soon expand to America, pre-registered the Shiseido name in the hope of selling it back to the company. "Instead, we chose to use another name," says Fumio Hoshino, senior liaison between Tokyo and American operations. Before Shiseido's lawyers suggested that the company skirt the issue by calling itself Shiseido Cosmetics (America), Ltd.—the name it adopted a few months after landing here—it began operations as the House of Zen. That name was chosen for an eminently practical reason: "Americans found it difficult to pronounce 'Shiseido' at that time," says Hoshino. They found it easy to like the first product marketed here, though—a fragrance called Zen.

Shiseido's fortunes rose over the next decade, but its profits didn't. They were strangled by the high costs of doing business in America's prestige department stores. It was still the era when Japanese goods were generally considered shoddy and inferior, and although Bamberger's and a few other stores welcomed the new skin-treatment products, most retailers initially scorned them. In fact, the products, if not shoddy (although that seems as good a word as any for a gloppy complexion cream that tended to separate), were at best "irrelevant to the U.S. market," says Philip, who in 1983 became the first American to preside over the company's operations in this country. The makeup colors were a season or two behind the times, the packaging was drab, and the formulations were not geared to drier American skin.

VANITY FARE: *Shiseido's sultry look for fall.*

By the early seventies, "made in Japan" had lost its stigma and Shiseido products had become more widely accepted. They had also become better known, thanks to the company's promotional frenzy. Like its American competitors, Shiseido began offering a gift with a purchase, and a product at a reduced price with a regular-price purchase. And it staged elaborate make-overs at the hands of kimono-clad, non-English-speaking Japanese "beauty artists." Sales soared—only to plummet when the promotions stopped. And then the fuel crisis of 1973–74, which boosted production costs, pushed Shiseido over the brink, says Hoshino. Although Shiseido had outposts in 650 store branches in 1975, many of them were losing money.

Then came the retrenchment. "The company had built its house on a promotional business, and it saw that that building was not structurally sound," says Philip, who earlier had worked at Helena Rubinstein, Revlon, and Prince Matchabelli. "Management decided to raze the house and build a new foundation." Shiseido quit hundreds of stores, including Lord & Taylor, Marshall Field, and Sanger-Harris; when the pullback was over, it was down to just 170 outlets.

Today, selling in 800 stores, Shiseido is a $60-million business in the U.S., and one that is considerably different from what it was in its pioneer days. The company had weathered the fuel crisis in Japan because it knew the terrain. Management decided that in order to survive here, it should be Japanese—in essence, duplicate the approach it used in Japan—rather than try to compete with American companies using American techniques. That meant reformulating the products for the American complexion, spiffing up the packaging, substituting Caucasian faces for Japanese in the commercials—without destroying the Japanese mystique—and promoting the two areas for which the Japanese are celebrated: technology and service.

Where before Shiseido had to slink around disguising its origins, now—in light of the recent interest in Japan's technology, culture, and fashions—it can capitalize on them. Indeed, in many ways Shiseido is the quintessential Japanese company. There is the team spirit, the feeling of "we" instead of the emphasis on the ego that is so much a part of American cosmetics companies. "Shiseido wouldn't name a perfume for a designer or company founder," says Philip. "Nor would a top person ever name a product in Japan. That would be done democratically on a grass-roots level. In Japan, things filter up; in America, they filter down from the top."

Shiseido is governed by a mania for detail and diagrams, and with an eye to the long term, according to Philip. Five years ago, "the company found that a mascara brush was slightly off specification," he says—that is, a whisker too large for its container. "To the consumer, it made no difference; no one could tell and no one was bothered." No one, that is, except Shiseido—which withdrew and replaced all of the brushes. An American company, says Philip, would have kept shipping the brushes if they had tested well with consumers.

Now, at the end of two decades in America, the company is poised for what Philip calls "a new beginning." "Our structure, people, and hardware are finally in place, and plans call for unprecedented advertising and promotions, and dazzling new product introductions," he says. The advertising budget for 1985, while puny compared to those of other cosmetics empires, is five times what it was a year ago. The "unprecedented promotions" include more than 10 million pieces of direct mail. And this year, the company came out with Pureness, a product line for blemished teen-age skin that is attracting a following, and Essential Energy hand, body, and bust-firming lotions, which are already a substantial portion of Shiseido's U.S. business. New equipment for analyzing clients' makeup needs should arrive every two months—but not new people. Shiseido claims to have the best-trained, most knowledgeable beauty consultants in the business, with the highest proportion of trainers to sales trainees, and the lowest turnover.

The company's salespeople are in fact its not-so-secret weapon. In comparison, its advertising, which is frankly ho-hum, and its in-store promotions seem of little importance. Shiseido has stopped its discounted-purchase-with-regular-purchase promotions, and gift-with-purchase promotions account for only 8 percent of its annual sales (as opposed to at least twice that at most cosmetics companies). "Our basic business is done between two human beings," says Philip. "Someone can do a land-office business with advertising, gimmickry, sampling, and promotion. We do ours with service."

Every company sings its own praises, and Shiseido—its traditionally Japanese, low-key approach notwithstanding—is no exception. But outside voices are joining the chorus as well, calling Shiseido the greatest thing since sushi. "Shiseido is truly waging a word-of-mouth campaign like Erno Laszlo did so successfully," says Leonard Ichton, vice-president for cosmetics at Filene's department store. "We've seen customers walk away with a computer printout of the topography of their skin and become not just converts but apostles, spreading the word, telling their friends.

"What Shiseido has taken so painfully long to do parallels the path of most other Japanese products," says Ichton. "We've carried the line for seventeen years of diligent, slow growth. But now, after years of studying, of taking everything in, Shiseido has finally put it all together with what I'm betting will be spectacular results. The brick and mortar of that company is different from any American line. Shiseido is the dramatic leader in advanced technology with skin scans and computers and the like, and its whole foundation is also based on the Japanese idea of service. If we had to bet on a line for the late eighties and the nineties, it would be Shiseido. The company will be a major force in this country in the next three to five years."

Adds Diana Espino, a cosmetics buyer at Bloomingdale's, "Shiseido is a company primed for ascension. Last year, it participated in our Japan Fair and owned the store for that event. In the history of cosmetics, no other company has commanded that much real estate at one time. Before the six-week event, Shiseido was in fourteenth place; it is now in ninth place. In one year, it more than doubled its volume."

At the Bloomingdale's fair, Shiseido demonstrated its makeup-simulator and replica-skin-diagnosis systems. The simulator, nothing less than an electronic makeover, projects two images of a customer's face on a screen. The "before" image remains untouched, while a computerized paintbrush applies color to the face and changes the hairstyle of the other. The replica system provides a magnified photograph of the surface of the customer's skin.

"Shiseido has unique training and futuristic and insightful technology," says Espino. "No one else has as perfected and thorough an imaging computer as Shiseido. It's doing all the right things. In the past, it could go a year or two without a mailer; this year, it's doing a spring and fall one with us, and enclosing four encapsulated samples, something never done before. It has the best people in terms of expertise, and they seem to stay with the company forever. A store like Bloomingdale's that's beset by discounters has got to offer service, and that's Shiseido's forte."

Shiseido has been in Saks Fifth Avenue's New York store for less than a year and has already distinguished itself, says Margaret Hayes, senior vice-president and general merchandise manager. "It has exceptionally high product standards. Its colors are very forward-looking, and its training and follow-up with its beauty consultants is unparalleled. But don't expect any hoopla from Shiseido," she adds. "This is a quietly explosive company, one that will take over gradually, not by storm."

Indeed, Shiseido's five-year plan calls for it to be fourth in this country by 1990, behind Estée Lauder, Clinique, and Lancôme. By then, it will have taken a quarter century to become an overnight success. ■

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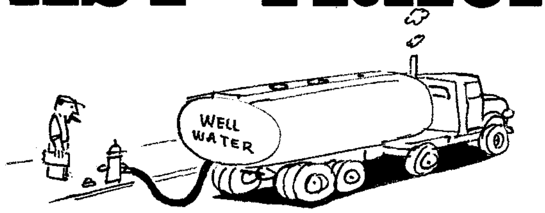


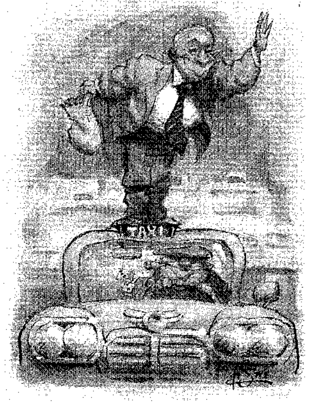
TRUE TALES

A Mayor's Burger

IT WAS THE KIND OF HOT NEW York City evening that sends Upper East Siders out to their neighborhood take-out places for dinner. So it seemed natural enough to see former mayor Robert Wagner enter the deli where we were and stand on line to order a hamburger.

He left the store, clutching his brown paper bag. To cross the street, the mayor had to pick his way through taxis waiting for the light to change. Suddenly recognized, he was greeted by honking horns and jovial shouts from the cabbies. Mayor Wagner walked the length of the block, reaching into each cab to shake hands with the driver, until the light changed and the cabs drove on.

Only then did he continue across the street, smiling contentedly, with a spring in his step. He did not seem to care that he was by now carrying a very cold hamburger and French fries. ROMAINE HOROWITZ



BRIEF LIVES

NO MO FUN

THREE YEARS AGO, ONE OF THE FIRST AND hottest galleries in the East Village was Patti Astor's Fun Gallery, where uptown kids and downtown collectors met and bartered to create one of the strangest parts of the New York art scene. But this summer, Astor got two pieces of bad news: She had to give up her sublet and close the Fun, on East 10th Street, because she'd run out of money.

"I left with one dollar and a suitcase," says Astor, a statuesque woman in her mid-thirties with a young girl's voice. "I'm a victim of gentrification, like everybody else. It's sad because we were trying to do something different."

Patti Astor: "The perfect hostess."

She succeeded, for a while. In contrast to the stuffy SoHo art scene, Astor played loud music at her openings and did much of the catering herself. "I knew how boring those parties could be," she says. "They can treat you better at Georgette Klinger." She used her space to introduce the graffiti of the South Bronx to the art establishment, providing showcases for such local artists as Keith Haring, Kenny Scharf, and Lee Quinones. *Artforum* celebrated her rise with an influential cover story, and by 1983, well-heeled collectors were crowding into the Fun's small space and midtown galleries were trying to lure her artists away. "It was more an event than a business," says Astor. "I just tried to be the perfect hostess."

Astor, who was raised in Cincinnati, had intended to become an actress. In the mid-1970s, she acted in a number of well-received New York cult films, including Eric Mitchell's *Underground U.S.A. Variety* called her "a wayward Hope Lange." During the making of the film *Wild Style* in the South Bronx, she met several graffiti artists and decided to start the Fun.

Running the gallery took up much of her time until skyrocketing rents in the East Village and the state of the art business made it impossible to stay open. "If I was going to open the Fun today, I'd call it the Money Gallery," she says. Now she plans to go back to acting. She has finished a screenplay for a "fantasy musical" called *Party Girls*, which is not set anywhere near the South Bronx or SoHo. She is looking for backers and a new apartment. She tries not to spend too much time around her old neighborhood, where her gallery is boarded up and adorned with a graffito that says NO MO FUN.

"I used to think I had more in common with the 'chiba' shops down the block than other art galleries," she says. "Now I look around and all the chiba shops are art galleries." PETER BLAUNER

PRICES

HERE'S WHAT SOME HOME entertainment costs these days:

☐ Cocktail reception for 50 people with hot and cold hors d'oeuvre, catered by Liz Friedman Associates (307-7933), $1,000.

☐ Robot host that plays videos and talks to guests, from Apollo Robotics (682-2769), two hours for $200.

☐ Classical music played by the Hudson Woodwind Trio (666-4830), $325 for three hours.

☐ Sketches by caricaturist Sam Norkin (873-1695), $100 an hour, two-and-a-half-hour minimum in Manhattan.

☐ Maid service from Maids Unlimited (838-6282), $37 for four hours.

Photograph by Lynn Goldsmith/L.G.I. Illustrations: top, Guy Billout; right, Peter de Sève.

RETAILING

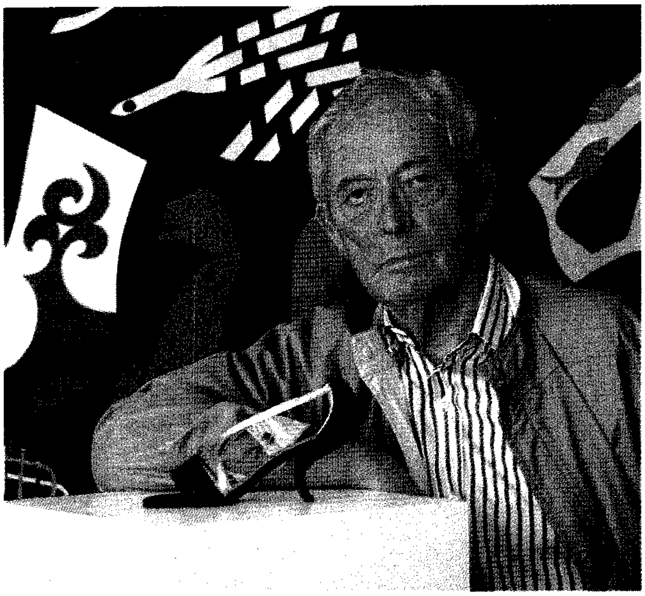
The Art of Shoes

MOVING SLOWLY through his new shoe store, on Madison near 75th, Roger Vivier picks up one of his 35 fall styles and speaks very quietly, as if to share an intimate secret. "This I made for Marlene Dietrich eighteen years ago," he says, fingering a heel that spikes a rhinestone bauble, "and she glittered in the dark. Now I bring it back for everyone."

That's why the opening of the Roger Vivier Salon is an event like no other for the city's shoe-obsessed. Where else could one see the green satin sandals worn by Jeanne Moreau as Catherine the Great, or the queen of Spain's white-and-blue-beaded slippers? More important, the store heralds the return of Vivier, who for three decades led the shoe world with flawless workmanship and subtle wit. He had stepped back for the past ten years, but when Christian Duvernois held a retrospective of Vivier's work at his Façade gallery last year, he offered to finance a store set up as a kind of informal art gallery. Vivier, 72, who has never had a shop in New York, worked from 7 A.M. to 2 A.M. for two months in his château in Périgord to create 80 new styles.

"I always wanted to be a sculptor," says Vivier, who studied art at L'École des Beaux Arts at sixteen but left to design shoes at a friend's factory, finding the work surprisingly lucrative and "*amusant*." After learning "everything about how to make a shoe," he went on to the houses of Dior, Saint Laurent, and Delman in New York, and, in 1963, opened his own salon in Paris, where his clientele included Maria Callas, Elizabeth Taylor, and Jackie Kennedy.

Sitting on sleek, gray leather museum seats in the salon, customers can view huge collages of Vivier's Matisse-like shoe maquettes. The new shoe line is set on white pillars and reproduced in photographs hanging against white walls.



Roger Vivier at his shop

Classic Vivier touches are evident: the quality of the "comma" heel, which resists up to three tons of pressure (the average model exerts a quarter ton of pressure on each heel just by mincing down a runway); the hand-embroidery of the couture line ($380 to $1,100), which is handmade by the two oldest Paris houses; and, in the shoes manufactured in Italy ($240 to $450), the *hommages* to a courtly France and such favorite painters as Picasso, Pollock, and Kenneth Noland. But Vivier has introduced new elements as well: bright colors suggested by 27-year-old company director Mark Schwartz, to complement the fashions of Vivier's newest favorites, Thierry Mugler and Jean-Paul Gaultier; and a pump back that rises only half an inch.

Young women who have seen the Duvernois show are already ordering shoes from the new store by the dozens, and Vivier's established patrons couldn't be more thrilled at his return. "Roger Vivier makes the most beautiful shoes in the world," says Diana Vreeland, who polishes both the tops and the soles of her twelve pairs of Vivier Pilgrim pumps. "The most comfortable and of the most exquisite materials. I think we are *very* spoiled." JENNIFER ROBERTS

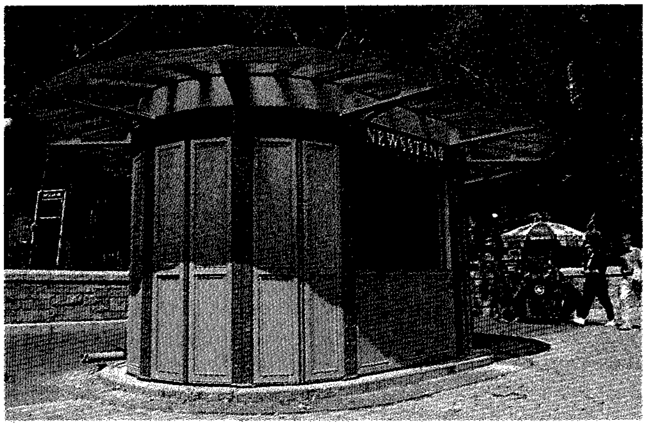
DETAILS

THE $100,000 KIOSK

"WE WANTED A newsstand to fit the park—not just a common news shack," says Bob Klein, deputy director of the Parks Department's architecture division. "We wanted something . . . elegant."

And so, in pursuit of elegance, the Parks Department has just installed a Victorian-style newsstand on Fourth Avenue near 14th Street, as part of the Union Square renovation project.

While the average newsstand costs about $10,000 to build, the new three-tone concession cost the city about $100,000. Designed to match the new subway kiosks around Union Square, the fourteen-sided stand has a sloping green roof that will be topped with antique-looking finials.



The newsstand at Union Square

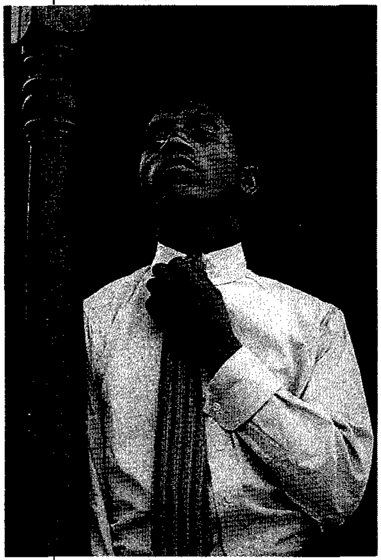
According to the Parks Department's architects, the newsstand is also "indestructible"—designed to withstand the impact of a speeding truck. Is it graffiti-proof? "If it gets vandalized," says Klein, "we can always repaint it." PEGGY TYRE

Photographs: top, Ken Probst; bottom, Don Hamerman.

F-STOP

JUST FOLKS

"HIS WORK IS straight, not arty," William Saroyan once wrote of Arthur Rothstein. "At their best, however, his pictures are works of art."



Unemployed Youth, *1940*

Rothstein was the first photographer hired by the legendary Farm Security Administration project, and the pictures he took of Blue Ridge Mountain folk and dust-bowl farmers are among the most potent and lasting images of the Depression.

In December, several of Rothstein's best-known pictures will appear in the Brooklyn Museum's "Black and White Photography: Recent Acquisitions." And in November, a book called *Documentary Photography,* which Rothstein wrote and edited, will be published.

The book traces the development of documentary work from Mathew Brady's Civil War photos through Don McCullin's pictures of Lebanon.

"Recently, the emphasis in photography has not been on the simple, honest statement," Rothstein says. "This book should stir things up."

NEWS OF THE RIALTO

Classic Coca-Cola

AN ODD ASSORTMENT OF investors, including Henry Winkler, Steven Bochco (co-creator of *Hill Street Blues*), and cookie mogul David Liederman and his wife, Susan, are backing the return of *El Grande de Coca-Cola,* the Off Broadway comedy that ran for years in the early 1970s and is coming to the Village Gate at the end of November.

The play recounts an evening in a rundown cabaret in Honduras, where the proprietor is forced to put on a makeshift show after his promised array of internationally-famous performers doesn't show up. It got rave reviews when it opened in 1973, and launched the careers of such actors as Jeff Goldblum and Ron Silver. The show's three original stars have been brought back by the new producers—Susan Liederman, who co-owns Manhattan Market; Michael Tucker, a New York actor; and Ron Abbott, a TV producer. They have pulled in $350,000 from a wide variety of show-business friends.

"I've known Michael Tucker for twenty years, ever since we were students together at Carnegie Tech," says Bochco, who is developing a TV show about lawyers. "I haven't seen or read the show, but I think you invest in people, and I trust these people."

Winkler, who has also known Tucker for many years, shares that affection, and also has fond memories of the first production of *El Grande de Coca-Cola.* "I think it's time," he says, "for it to rise like a phoenix out of the ashes." DAVID BLUM

L.A. TELEX

The Ghost of Schwab's

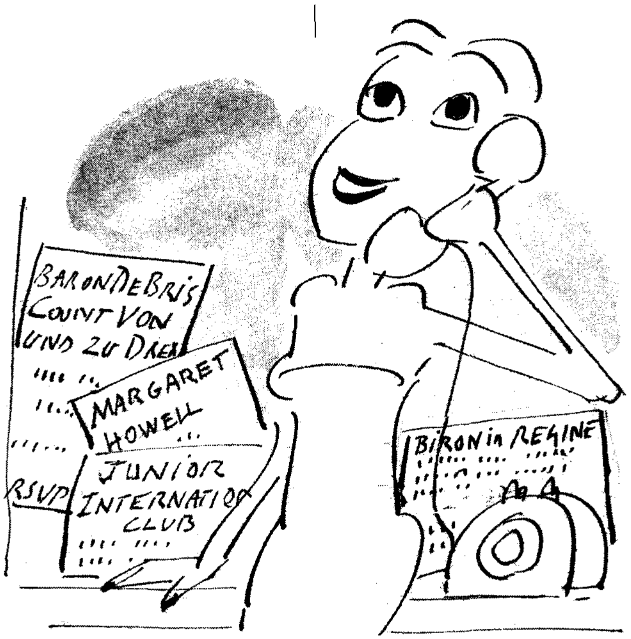
SCHWAB'S PHARMACY, where Lana Turner may or may not have been discovered while drinking a cherry Coke and where Hugh O'Brian once worked as a soda jerk, shut its doors two years ago this month. An acrimonious Schwab family feud had destroyed the 51-year-old informal clubhouse, and nothing has really been able to replace it in the hearts and minds of Hollywood.

The breakfast crowd of actors between jobs, screenwriters avoiding scripts, and show-business groupies has scattered around West Hollywood. Some go to the upscale Hugo's for panettone French toast and coffee made from the beans of their choice; for others, Ben Frank's coffee shop and Theodore Cafe provide fried eggs, tuna melts, and industry gossip. But none can revive the Schwab's buzz.

"Remember Bill Holden's line in *Sunset Boulevard?*" asks former owner Leon Schwab, 74, who is now retired. He lovingly recites the dialogue: "'I drove down to headquarters . . . Schwab's drugstore . . . a combination office, coffee klatch, and waiting room.' That's what we were. You could get your calls there. Your mail. It was good for the extras and the stars. They all came in to eat on the cuff—Barbara Stanwyck, Charles Laughton . . . all of them."

"Schwab's story is really the history of Hollywood," says Peter Greenberg, a vice-president for television at Paramount. The studio is currently negotiating for a four-hour, two-part mini-series about the legendary drugstore. Casting directors, take note: Leon Schwab thinks that "Carl Reiner would be the best one to play me." DAVID FREEMAN

PEN & PENCIL



". . . and then in Rome we met all these wonderful Americans."
ANTHONY HADEN-GUEST

Photograph by Arthur Rothstein.

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PREMIERING AT SAKS FIFTH AVENUE

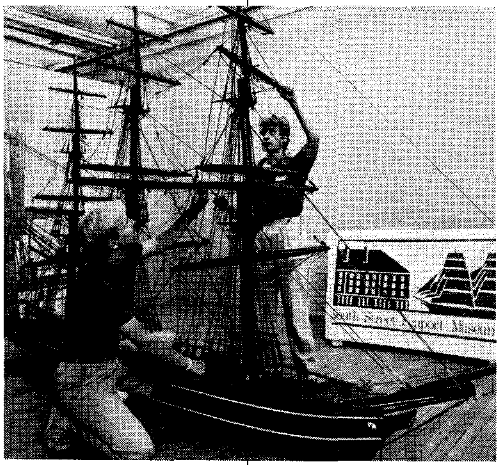
RUTH RECOMMENDS

BY RUTH GILBERT

The twenty-third New York Film Festival opens September 27 at Lincoln Center with Akira Kurosawa's Ran, *a samurai version of* King Lear, *and closes October 13 with Paolo and Vittorio Taviani's* Chaos, *based on four Sicilian tales.*

'THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE'
Full of pep and vinegar, Lily Tomlin stars in this one-woman "Cozmic Soup Opera" previewing now and opening September 26 at the Plymouth Theatre.

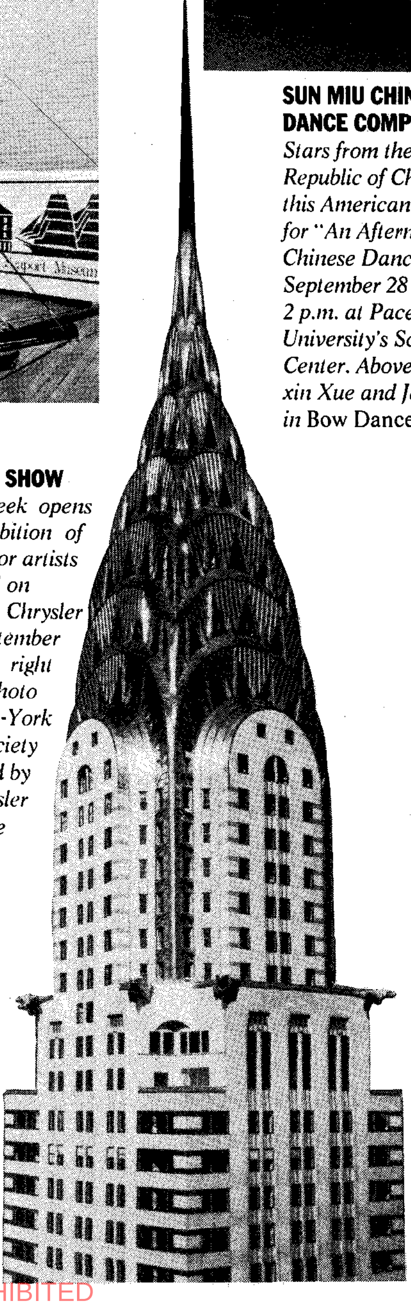
SOUTH STREET SEAPORT MUSEUM
This twelve-foot model of a full-rigged ship is part of an exhibit celebrating the centennial of the three-master Wavertree, *one of the museum's historical vessels. It's like a giant ship in a bottle!*



'TO THE LIGHTHOUSE'
Above is Rosemary Harris as Mrs. Ramsay, with Christopher Lahr as her son, in a dramatization of the timeless Virginia Woolf story. It airs September 27 at 9 p.m. on Channel 13's Great Performances.

SUN MIU CHINESE DANCE COMPANY
Stars from the People's Republic of China join this American company for "An Afternoon of Chinese Dance" September 28 and 29 at 2 p.m. at Pace University's Schimmel Center. Above are Wei-xin Xue and Janey Tse in Bow Dance.

CLOUD CLUB SHOW
Art Deco Week opens with an exhibition of works by major artists of the period on display in the Chrysler Building September 28 and 29. At right is a 1931 photo from the New-York Historical Society commissioned by Walter Chrysler soon after the building's completion.



Photographs: top left, Norman Seeff; bottom right, Irving Browning.

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"The Love for Three Oranges." October 1. This is the last performance of the new production of Prokofiev's fairy tale with sets and costumes by Maurice Sendak. New York State Theatre. 212-944-9300.

"Casanova." Premieres November 1. This witty, worldly new work by the Pulitzer Prize-winning American composer, Dominick Argento, is based largely on Casanova's memoirs. November 10 and 12. New York State Theatre. 212-944-9300.

"Kismet." Opens October 3. This Broadway hit takes the stage at the New York State Theatre with familiar melodies "Stranger in Paradise," "Baubles, Bangles and Beads," "And This Is My Beloved," and more. October 4-6. November 13-17. New York State Theatre. 212-944-9300.

New York Philharmonic. Music Director Zubin Mehta and internationally renowned guest conductors and soloists are featured throughout the 1985-86 season at Avery Fisher Hall in an engaging schedule of innovative programs. 212-799-9595.

Chamber Music Society of Lincoln Center. October 20, 5 pm, October 21 and 22, 7:30 pm. Bach trio "Sonata/Ricercare" from the "Musical Offering," Shostakovich piano trio, Saint-Saëns "Caprice," Brahms piano quartet. Alice Tully Hall. 212-874-6770.

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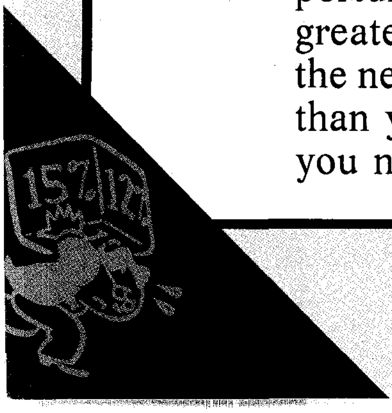
NEW YORK

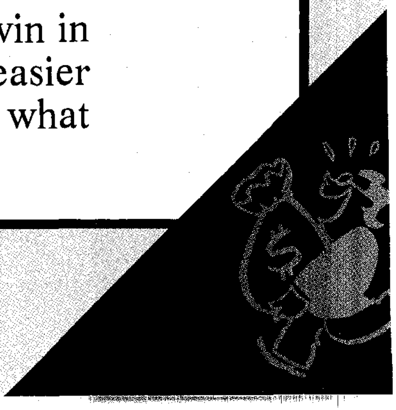
HOW TO BE A WINNER IN THE NEW GAME OF CO-OPS & CONDOS

BY
STEPHEN
M. POLLAN

AND
RAYMOND
A. ROEL

The fever has broken in the frenzied world of New York cooperative apartments and condominiums. But the market is active and growing—and the opportunities and dangers for buyers and sellers are greater than ever. You've got to be savvy to win in the new game of co-ops and condos. And it's easier than you might think to get burned. Here's what you need to know to play the game:





ILLUSTRATED BY GARY HALLGREN

HARRY HUBRIS HAS HIS HANDS full. His week started with a rejection by the runaway co-op board of a building in Rego Park, Queens. He'd wanted to buy the apartment as a tax shelter and a place for his son to live; now his son is angry, and so is Harry's mother-in-law, who is on the board and who took offense that Harry did not consult her before applying.

Next, Harry found out that his own West End Avenue co-op is in trouble. He was just elected to the board by promising there'd be no increase in maintenance; today, he found out the building's "time bomb" underlying mortgage cannot be refinanced at its full amount: An assessment of $10,000 will be added to his next maintenance bill. He can afford this payment, but he suspects many of his neighbors cannot.

Last, the luxury Second Avenue condominium he bought last year as an investment has plummeted in value because the light and views got blocked by a new building. But that's not the worst of it—the condo has just been sealed by police, who arrested his tenant for masterminding a major sports drug-running operation.

How did Harry H. blunder so dramatically in his pursuit of real-estate riches? First of all, practically everything that happened was predictable and could have been avoided. Harry learned, among other things, that the "greater fool" theory—that another buyer will come along and up the ante for an apartment and save you from the fine print—can't be depended on.

NEW YORK REAL ESTATE HAS SURVIVED the summer of 1985. In the wake of great and often gluttonous gains in the past few years, there has been a leveling-off of residential-real-estate prices this past summer, marking the beginning of a new period of relative price stability.

The smart-money people refuse to make precise predictions, but most concur with Neil Binder, co-founder of Bellmarc Realty, one of the largest residential brokerage firms in New York: "Thank God, sanity is beginning to prevail. The era of attractive normalcy has begun—this time weighted in favor of the consumer—with prices rising in good, old-fashioned increments based in part on inflation but mostly appreciating in the range of 10 percent a year."

No longer threatened by the trauma of eviction nor lured by deeply discounted insider prices, home buyers have become more rational and analytical: "Now, more than ever, you had better do your homework or you can find yourself burned when you want to sell," comments Arthur Weinstein, a real-estate lawyer specializing in co-ops.

Still, New Yorkers shouldn't hesitate to buy. This city, the heart of the rebounding Northeast, is enjoying the fruits of a decade of economic renaissance; it has regained its position as the bedrock of American power. In fact, this may be the time to buy that dream apartment you thought had soared beyond your means long ago.

And don't worry about what might happen to real-estate prices if the rent-control and rent-stabilization laws are eliminated. The experts don't expect these laws to be lifted—they're too popular politically.

Nor should you hold off on buying until you know whether President Reagan's tax-reform plan will pass. Under the Reagan proposal, owners would no longer be able to claim a tax deduction for the property taxes they pay, nor would those who buy second homes necessarily be able to claim deductions for all of their mortgage interest. But, says accountant and tax expert Stuart Rosenblum of Yohalem, Gillman, Field & Agler, a certified-public-accounting firm, "it is unlikely that the current tax proposal as it relates to real estate will pass in its present form, so it shouldn't enter into your calculations regarding affordability, much less whether to buy in the first place. And even if the proposal is passed, any potential negative effect is limited to the loss of deductions for local real-estate taxes—that's a small component of the deductible portion of maintenance in a co-op, and a loss not big enough to dissuade a purchaser from buying a condominium."

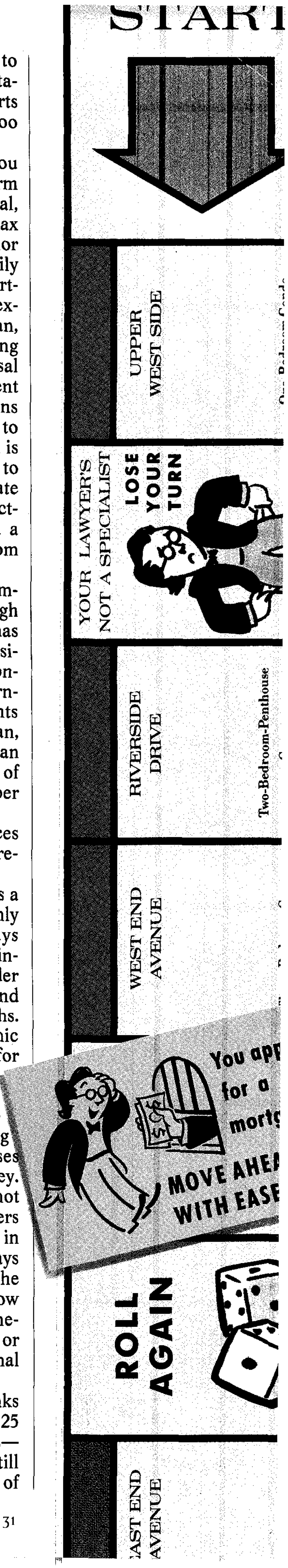
"More and more New Yorkers are finally embracing the same government subsidy, through home ownership, that the rest of the country has long enjoyed," says Francis Greenburger, president of Time Equities, a prominent co-op converter, "and it's okay to assume that this government subsidy will continue." "After all," points out Ira Yohalem, a partner in Yohalem, Gillman, "[tax breaks for homeowners] are considered an American birthright." Almost all members of Congress are homeowners; a significant number own a second home in Washington, D.C.

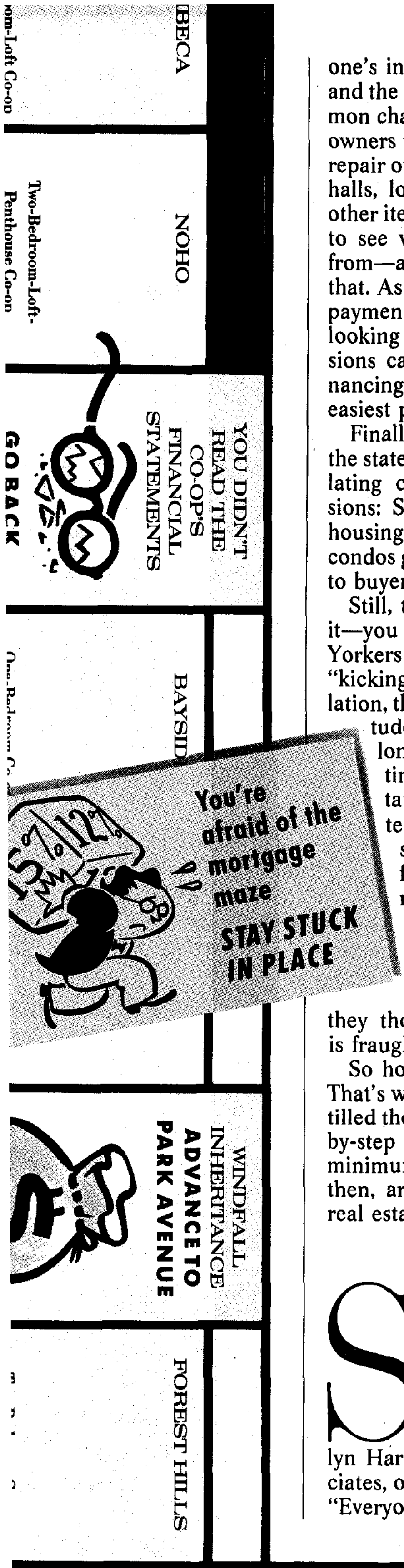
But there are a number of additional forces that promise to keep New York real estate appreciating steadily:

First (and this is no news to anyone), there is a shortage of good housing in the city; the only construction that's economically valid, says architect Charles Myer, is luxury condominiums. So, since it's necessary to reclaim older rental-building stock, the market for co-ops and condos has widened to the outer boroughs. Some "pioneering" neighborhoods are so unchic that brokers have not yet agreed on names for them.

Second, the babyboomers are tapping their parents for the down payment on a city apartment, or the parents are offering funds, realizing that for their own tax and investment purposes there may be no better place for the money. These new players are apt to be careful—not panic—buyers. And many longtime renters have experienced "a fundamental change in psyche with regard to home ownership," says Harry Albright Jr., chairman of the board of the Dime Savings Bank of New York. "There's now an understanding that there are the same benefits and satisfactions from owning a co-op or condo as there are in owning the traditional house with a backyard."

Third, the old borrowing rule—that banks would let a homeowner spend no more than 25 percent of his income on mortgage payments—no longer holds. Some by-the-book bankers still require that no more than 28 to 34 percent of





one's income be budgeted to pay the mortgage and the maintenance or common charges. (Common charges are the monthly fees condominium owners pay for the operation, maintenance, and repair of the building's common elements—roof, halls, lobby, plumbing, boiler, etc.—and some other items.) But more savvy lenders simply want to see where the monthly payment will come from—and some banks don't even care about that. As long as you produce a 20 percent down payment, they don't want to be bothered with looking at W-2 forms. (Insiders in co-op conversions can sometimes get up to 103 percent financing.) Getting the mortgage has become the easiest part of the home-buying process.

Finally, New York State law gives the office of the state attorney general responsibility for regulating cooperative and condominium conversions: Since the law considers these forms of housing to be securities, buyers of co-ops and condos get far more information than is available to buyers of a single-family house.

Still, the current home market has "teeth" to it—you can get bitten. In the past, many New Yorkers managed to do quite well by simply "kicking the building" before buying; price escalation, they assumed, could always cover a multitude of defects. Now, since prices are no longer leaping upward, buyers must scrutinize what once were "insignificant" details, such as the financial and physical integrity of the building. "Some of the substandard building conversions of a few years past are now coming home to roost," warns Robert Dryfoos, a city councilman and lawyer representing tenant groups in co-op conversions. "Disaffected tenant-owners are walking into law offices because the building they thought was a good deal five years ago is fraught with problems today."

So how do you buy without getting burned? That's what this article is all about. We have distilled the wisdom of scores of experts into a step-by-step guide to buying an apartment with a minimum of worry and wasted effort. These, then, are the new rules for buying residential real estate in New York.

SETTING YOUR GOALS

Since prices in various neighborhoods of Manhattan range from $60,000 to $175,000 per *room*, you'll clearly have to give up some amenities. Take solace in the words of Marilyn Harra Kaye, president of L. B. Kaye Associates, one of the largest Manhattan realty firms: "Everyone has to make compromises when it comes to buying—everyone. That includes the purchaser of the $2-million penthouse who really wanted the $3.5-million townhouse."

So, as Richard Adelman of M. J. Raynes, Inc., a large converter of buildings, puts it, "choose your sacrifices." What do you feel you must have in the way of space, location, light, building attributes, and the like?

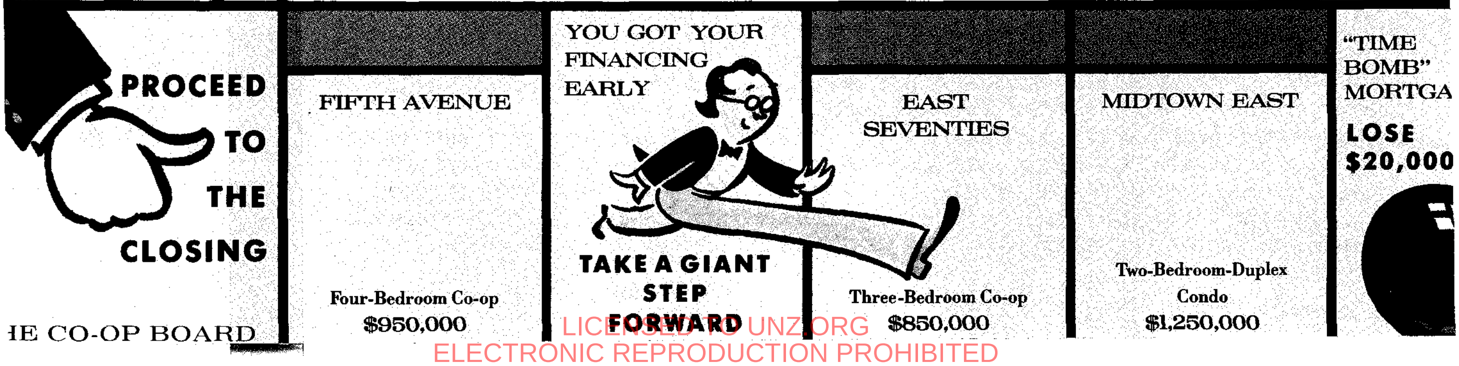
Consider whether you want a cooperative or a condominium. What do you value more, sociability and control over who lives in the building, or freedom? In a co-op, the cooperative corporation holds legal title to the building, and individuals purchase shares of stock in the corporation; this stock entitles them to a "proprietary lease" for an apartment in the building. Because all new owners must pass a rigorous screening by the co-op's board of directors, owners are protected from being surrounded by "undesirable types," but the board can make it impossible for an owner to sell quickly or to sublet when he needs to. In general, you can purchase more space for the same price in co-ops than in condos, but you'll pay higher maintenance charges.

In a condominium, each unit (apartment) owner holds legal title to his unit; owning a condo is like owning a private home. The buyer also owns an interest in the building's common elements. Condos allow greater freedom to sublet, are understood better by foreign buyers, and can be sold without the grueling rites of co-op board review, but your next-door neighbor may turn out to be a fancy hooker.

HOW MUCH CAN YOU AFFORD?

The biggest restraint keeping people from buying is the conviction that they cannot afford space comparable to what they're now renting. They look at a price tag of $120,000 for a studio co-op, for example, and assume it's way out of reach. Not necessarily. Don't quail at the purchase price; sit down and figure out whether you can meet the monthly payments. Assume your dream apartment will cost roughly $1,000 a month in mortgage payments (you make a $20,000 down payment; your mortgage is $100,000 at 11.5 percent for 30 years), plus $500 for maintenance. That $1,500 monthly cost is too much—you're paying only $750 in rent right now. But wait! There's that considerable government subsidy to figure in.

Let's assume you're in the 40 percent marginal tax bracket (ask your accountant). First, multiply that marginal rate by the interest portion of your mortgage payment (in the early years, this can be 98 percent of the payment). If you are buying a co-op, also multiply the deductible portion of



your maintenance by this 40 percent marginal tax rate. (The deductible portion of your maintenance is your share of the interest on the underlying mortgage—the mortgage on the co-op building—plus your share of the building's real-estate taxes.)

For example, of the $1,000 mortgage payment, assume that 95 percent ($950) is interest. Multiplying that by 40 percent (your tax bracket) creates a deduction of $380, or a net payment of $620. Assuming that half of the maintenance—$250—is also tax-deductible, multiply this by 40 percent, your marginal tax rate; that gives you $100. Subtract this from your maintenance total to arrive at a $400 after-tax maintenance cost. That $400 plus $620 equals $1,020—your true total, after-tax, monthly carrying cost for owning that $120,000 apartment. Your tax breaks continue, decreasing slightly each year, for twelve or thirteen years, at which point you start paying more in principal than in interest.

Ask yourself, is it preferable to pay $1,020 to own rather than $750 to rent?

ASSEMBLING THE TEAM

BEFORE YOU LOOK AT YOUR FIRST apartment, shop around for a real-estate lawyer—one who derives a major portion of his (or her) income from residential-real-estate deals, especially condominiums and co-ops. "Ninety-nine out of 100 lawyers will say they have condo or co-op experience (meaning they bought one for themselves), but only a small percentage are truly expert," comments a veteran managing agent who has seen many fumble through a closing. Call the Association of the Bar of the City of New York and ask for a few names of members of the real-estate panel, or ask your lawyer to recommend a specialist.

Once you are satisfied you've found someone you can work with, set a fee based on the number of hours the lawyer assumes he'll need to evaluate the condition of the property and to negotiate the transaction. Most real-estate lawyers charge between $75 and $175 an hour. A case generally takes roughly two to three hours for evaluation of the offering; an hour and a half for negotiating and redrafting the contract; a half-hour to three quarters of an hour for setting up the closing, plus 30 minutes for a mock closing; and an hour to an hour and a half for the closing. (This assumes competence on both sides of the transaction.) Along the way, you will also be adding to your Rolodex the names of an accountant, a mortgage banker, a professional engineer, a real-estate appraiser, and an insurance agent.

THE
GAME
OF
CO-OPS
&
CONDOS
DEED

- ■ The East Side
- ■ The West Side
- ■ Downtown (Greenwich Village and below)
- Queens
- ▨ Brooklyn
- ■ The Bronx
- ■ Pioneering Neighborhood

THE BROKER

THOUGH THE BROKER IS THE MOST IMPORTANT team member, his (or her) obligations are really to the seller, who pays the broker 6 percent of the purchase price. This paradox must be worked to your advantage.

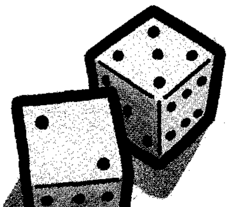
"Though our professional obligation is to the seller, often our personal loyalty shifts to the buyer, because we develop a relationship by spending time with him or her," says Barbara Corcoran, an eminent real-estate broker who produces a semi-annual report on upper-income Manhattan co-op and condo prices. "And if you get a deal that the buyer is happy with, he or she is more likely to remember you when it's time to sell."

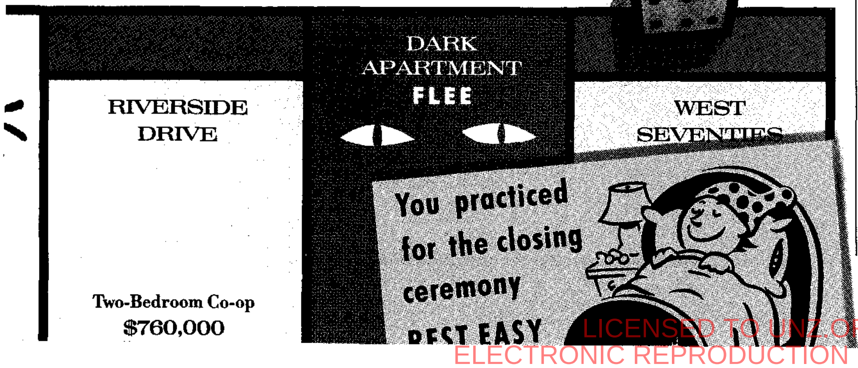
Look for a broker with an office in the neighborhood you're interested in; he should certainly be knowledgeable about the area. (But, keep in mind, a good broker might show you other surprisingly appropriate neighborhoods that never would have occurred to you.) Make sure that you like your broker, or at least respect his judgment and ability to respond properly to your priorities and interests. Never feel guilty about "wasting" your broker's time. The average purchaser looks at more than fourteen apartments before deciding, and often uses more than one broker.

Be prepared with answers to standard questions when you phone to set up the appointment: For co-ops, give your occupation, marital status, number and age of children, pets, salary, cash available for down payment, net worth, neighborhood desired, size of apartment, specific apartment features, price range, and the clubs you belong to if you're buying in a high stratum. For condos, give your salary, cash available for down payment, neighborhood desired, size of apartment, specific features, and price range.

You should expect your broker to (1) have actually seen the apartment before showing it to you; (2) not keep you waiting; (3) demonstrate some care in showing the apartment (this means not waiting downstairs while you look, or, as one recent buyer recalls, "just throwing open the door and saying, 'Go ahead and look; someone else will take it if you don't' "); (4) know how long the unit has been on the market, know the apartment's maintenance history for the past three years, and be familiar with the reputation and constituency of the board of directors—i.e., is it dominated by the sponsor or non-tenant owners?; (5) follow up on any questions you may have; (6) respect your wishes about being called (or not called) at work; (7) help with the offering price but not get in the way when it comes to closing the deal; (8) provide you with a copy of the listing the real-estate agency has of any apartment you are considering. Find another broker if these expectations aren't met.

Never sign any agreement with a broker before going to contract. Some will try to make you sign an offer to buy, but the only person who should sign anything with you is the seller, who is being represented by the broker. Incidentally, don't feel guilty about letting the broker pay for cab rides and coffee.

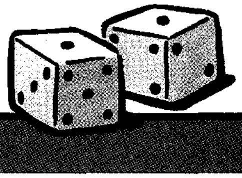




SMART-MONEY SCORECARD

RATING AN APARTMENT

IS THE CO-OP OR CONDOMINIUM YOU'RE CONSIDERING A good investment? This chart, used by the 60 brokers at the Corcoran Group, weights all the variables. If the apartment scores above 800 points, it's an excellent investment; if the total is 700 to 799 points, you're making a good investment; if the score is 600 to 699 points, the apartment's a fair investment; and below 600 points, you're getting a bad deal. It is assumed that the property has a good title, structural integrity, is residentially zoned, and conforms to building codes.



LOCATION

Neighborhood	Up-and-coming **175**	Prestigious **130**	Stable **100**	Pioneer **80**	
Address	Prestigious **95**	Known **25**	Unknown **0**		
Street Appearance	Treelined residential: **30**	Residential **15**	Clean, mixed residential and commercial: **10**	Run-down mixed residential and commercial: **0**	
Convenience to Transportation	Less than 5-minute walk: **20**	6-to-10-minute walk: **15**	11-to-15-minute walk: **10**	More than 15-minute walk: **0**	
Convenience to Shopping	Less than 5-minute walk: **15**	6-to-10-minute walk: **10**	11-to-15-minute walk: **5**	More than 15-minute walk: **0**	
Convenience to Schools (not applicable if apartment has fewer than 4½ rooms)	Within walking distance: **15**	Not within walking distance: **5**	No answer **10**		
				Subtotal	

BUILDING DESIGN AND SERVICES

Architecture	Polished pre-war: **30**	Neglected pre-war: **20**	Polished postwar: **20**	Neglected postwar: **10**	Distinctive modern: **25**	Cookie-cut modern: **15**	

Entrance Plaza / Lobby	Elegant **15**	Flashy **10**	Tasteful **10**	Unattractive **-10**	
Security	24-hour doorman: **15**	Part-time doorman: **5**	Locked door with intercom: **0**	Locked door with buzzer: **-5**	
Garage in Building	Ample space: **5**	Limited space: **3**	No garage **0**		
General Housekeeping	Meticulous **3**	Clean **2**	Dusty **0**	Dirty **-2**	
Doorman's Appearance	Well groomed **2**	Neat **1**	No doorman **0**	Sloppy **-2**	
Health Club and Pool	Both **5**	One **3**	None **0**		
Elevator Attendants	24-hour **4**	Part-time **3**	None **2**		
Storage Area	Individual bins: **2**	Common area: **1**	None **0**		
Amenities (maid, valet, secretary, telex)	All **2**	Three **2**	One or two **1**	None **0**	
				Subtotal	

APARTMENT CONDITION

Kitchen Condition	New **25**	Modern **15**	Vintage **10**	Obsolete **-10**	
Bathroom Condition	New **15**	Modern **8**	Vintage **8**	Poor **-10**	
Walls and Ceilings	Mint **10**	Good **5**	Fair **2**	Poor **-5**	
				Subtotal	

BUILDING'S FINANCIAL CONDITION

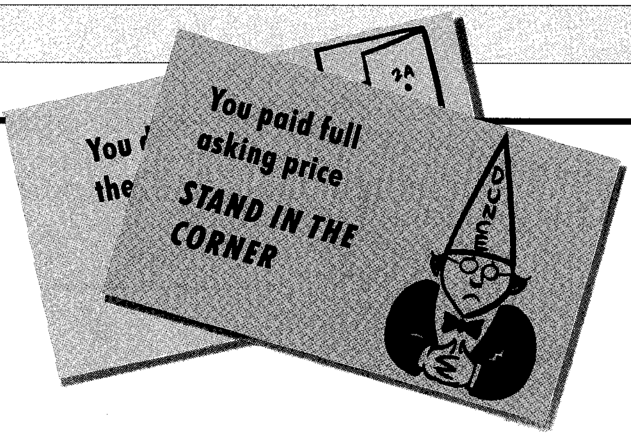
Monthly Maintenance Per Room	Below $150 **20**	$150 to $200 **15**	$201 to $250 **5**	Above $250 **-15**	
Financing Limitations	No restriction: **10**	Up to 75% permitted: **8**	Up to 50% permitted: **3**	No financing permitted: **-5**	
Deductible Portion of Maintenance	Over 50% **5**	40% to 49% **4**	30% to 39% **3**	Under 30% **1**	
Percentage of Apartments That Are Owner-Occupied	Above 50% **5**	30% to 50% **3**	Under 30% **-5**		
Maturity	Established more than 3 years: **3**	Established less than 3 years: **0**			
Maintenance Increases Over Last 3 Years	Under 8% per annum: **3**	9% to 11% per annum: **1**	Above 11% per annum: **-3**		
Mortgage Expiration	Over 10 years **2**	5 to 10 years **0**	Under 5 years **-2**		
Special Assessments	Never **2**	Rare **0**	Occasional **-1**	Many **-2**	
				Subtotal	

APARTMENT FEATURES

Views	Full park **90**	Full river **80**	Partial park **40**	Partial river **40**	
	Panoramic skyline: **80**	Open city **30**	Some city **15**	Blocked **0**	
Average Room Size	More than 235 square feet **80**	185 to 235 square feet **50**	Less than 185 square feet **25**		
Light	Abundant **60**	Good **40**	Minimal **20**	None **0**	
Floor Number	High floor **25**	Middle floor **15**	Low floor **5**		
Floors	Authentic parquet: **20**	Hardwood strip: **10**	Parquet tiles: **5**		
Exposure	Front **10**	Side **5**	Back **0**		
Fireplace	Two or more, working: **30**	One, working **20**	One or more, non-working: **5**	None **0**	
Terrace	Full wrap-around: **85**	Over 150 square feet: **60**	150 square feet or less: **40**	None **0**	
Balcony	Two **10**	One **10**	None **0**		
				Subtotal	

PRICE

Price per Foot (For co-ops, add your share of the underlying mortgages to the purchase price, then divide by square footage to get *true* price per square foot.)	Under $200 **250**	$201 to $300 **200**	$301 to $400 **175**	$401 or more **150**	
				Subtotal	
				TOTAL	



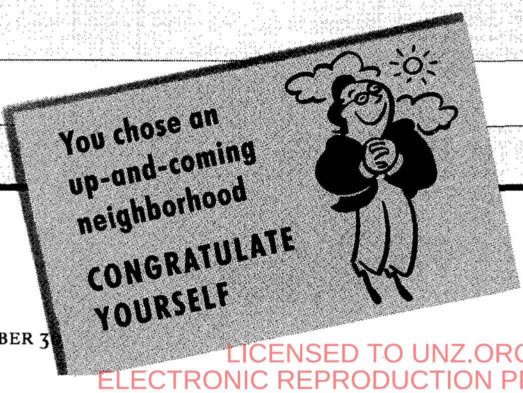
WHAT IS YOUR APARTMENT WORTH?

COMPARISON SHOPPING

LOCATION COUNTS, BUT HOW *much* does it count? *New York* asked real-estate brokers Neil Binder, of Bellmarc Realty, Phyllis Benvenuto, of Austin K. Haldenstein Realty, and Barbara Corcoran, of the Corcoran Group, for their estimates of the asking prices of "typical" one- and two-bedroom apartments (without extras like a maid's room, a fireplace, a terrace, or a great view) in eighteen New York neighborhoods. There is no apartment layout—or size—that is standard for all areas. The typical two-bedroom Park Avenue co-op will be quite different in size, layout, and ceiling height from the typical two-bedroom co-op in, say, Chelsea. We have, therefore, asked these brokers to list prices for apartments that they consider typical of a particular neighborhood. One-bedrooms range from 750 to 1,000 square feet; two-bedrooms range from 1,000 to 1,300 square feet.

We are assuming that each apartment is located on a mid-floor in a luxury building and that the maintenance charge is reasonable, not sky-high. "People are always asking, 'What's a luxury apartment?' " says Corcoran. "Our agency considers any building of twelve or more units, with doorman service, to be a luxury building." That's our definition of "luxury" here: We haven't included any superluxury co-ops, like those in certain buildings on Fifth Avenue, Central Park West, Park Avenue, and Riverside Drive, in this chart.

AREA	One-Bedroom	Two-Bedroom
Park Avenue below 86th Street	$320,000 – $385,000	$540,000 – $659,000
Park Avenue above 86th Street	225,000 – 300,000	420,000 – 500,000
Sutton Place	275,000 – 320,000	500,000 – 525,000
Greenwich Village between Third and Sixth Avenues	190,000 – 265,000	320,000 – 365,000
Fifth Avenue between 72nd and 96th Streets	310,000 – 420,000	630,000 – 860,000
Riverside Drive between 72nd and 86th Streets	240,000 – 325,000	360,000 – 450,000
Upper West Side from Columbus Avenue to West End Avenue, between 72nd and 86th Streets	240,000 – 285,000	330,000 – 389,000
Murray Hill	180,000 – 210,000	340,000 – 420,000
Upper East Side from Lexington Avenue to York Avenue, between 72nd and 96th Streets	175,000 – 229,000	350,000 – 420,000
Upper West Side between 96th and 110th Streets	160,000 – 170,000	255,000 – 291,000
Chelsea	160,000 – 210,000	260,000 – 285,000
Brooklyn Heights	145,000 – 160,000	215,000 – 220,000
East Village	120,000 – 190,000	180,000 – 240,000
Park Slope	120,000 – 135,000	165,000 – 200,000
Flushing	90,000 – 95,000	125,000 – 135,000
Bayside	80,000 – 95,000	115,000 – 135,000
Forest Hills	80,000 – 95,000	110,000 – 125,000
Riverdale	75,000 – 95,000	115,000 – 175,000



HOW TO LOOK

LOOK DURING THE DAY, WHEN THERE is natural light. But when you become keen on an apartment, visit again in the evening. Areas that are placid during the day can become havens for transvestites or drug dealers when the sun sets. Bring along a pad, tape measure, Polaroid camera, and the apartment-scoring chart on page 34. You will probably look at six or seven apartments during each outing if you deal with an organized broker, so the units may blur together in your mind unless you take notes or snap pictures.

If you happen to lose a deal because you weren't quick enough to act or you were outbid, don't let that experience demoralize you or make you too quick to jump at the next apartment. "If you miss it, you weren't meant to get it," comments Arlene Hardy, a salesperson at Ambrose-Mar Elia Company, Inc. "There's so much out there that you'll never find yourself missing your dream house. Don't fall prey to the lost-opportunity syndrome; it just clouds your decision-making process."

The neighborhood. "Location, location, location" is the chant of the cognoscenti, but what elements make up a good area, a fundamentally sound place in which to invest? The answer: ready access to public transportation or cabs and nearness to good shopping areas and restaurants as well as to good public or private schools. Yet many fine neighborhoods—upper York Avenue, for instance—lack some of these attributes.

Scout the neighborhood in a series of walks, suggest Mary Sue Morris and Peter Frank, of the Sheridan Group, brokers specializing in the sale of occupied apartments. Start by walking around the block the building is on. Do you see any blighted buildings or unattractive establishments? Then conduct the same inspection in a wider circumference. While you may not be able to afford, or even want, a totally blemish-free environment, you might reevaluate your investment after noticing a peep-show joint a block over. Or mention it when negotiating with the seller.

If you're looking in an outer borough, don't ask the broker or the seller how long it takes to get into Manhattan by subway, bus, or cab. Find out for yourself. Become familiar with the reputations of various subway lines by talking with people in the area.

The building. It's best to choose the worst building in a good neighborhood rather than the best building in an only adequate area. Apartment buyers in the past have violated this old real-estate axiom with impunity; whole areas subsequently have become "hot." In a less torrid marketplace, however, your building will generally appreciate more if it's financially positioned below nearby structures rather than above them.

Learning about the building is as important as evaluating the apartment. One of your best sources is the super. Usually, he'll be happy to talk to you; come back without the broker, and ask him to show you the basement and the boiler. "You can measure the super's level of competence in building maintenance by inspecting the basement—it's like the hold of a ship," comments Phyllis Benvenuto, a West Side real-estate broker with Austin K. Haldenstein Realty. A spic-and-span equipment area is evidence of scrupulous care.

Ask the super about the physical condition of the building—recent repairs, structural-improvement plans, and the like. If you can't find the super, ask whether the building employs a full-time, resident maintenance person. Be extra watchful of a building with a part-time super or one in charge of several buildings; can you live with part-time maintenance?

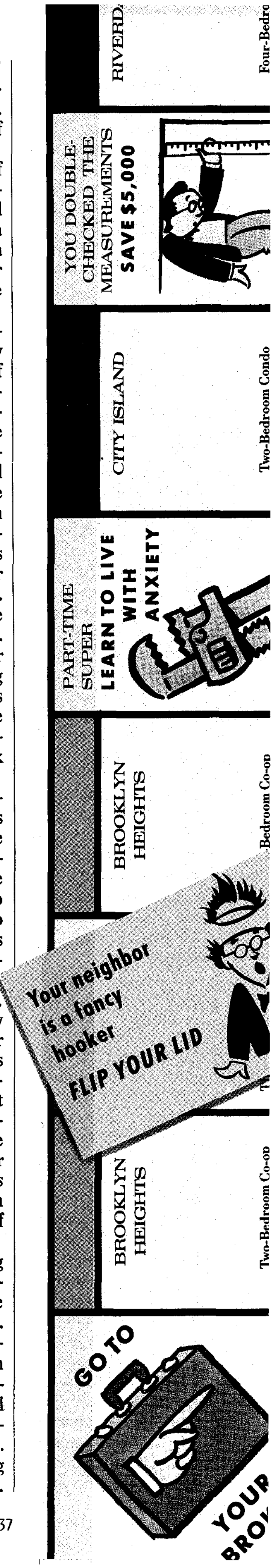
Check out the security system yourself, especially in buildings with supposedly locked lobby doors, a TV security system, and no doormen. If the building has elevator operators but no doormen, make sure that this is a workable arrangement at all hours of the day and night. Notice how the doormen and all the building's employees carry themselves; their countenance and manner can speak volumes about how well the building functions. Approach the doorman with polite authority and introduce yourself as a serious bidder for apartment 12A. Ask whether it's easy to get a cab from the door, for example, or whether there is much activity around the clock. Watch the people as they enter and leave the building: These are your prospective neighbors.

The apartment. People generally do better buying a lower-priced apartment in the building rather than the most expensive, say the experts we have spoken to. Be sure to turn off all the lights when examining the apartment in the daytime; it's an old trick to try to brighten a dark room during the day with artificial light.

Bring a tape measure. While most condominiums are marketed by footage, most co-op sellers don't know the size of their apartment in square feet. Include halls and closets in the measurements, but measure from the inside wall, not the exterior ones: That's a common selling ploy. To make a preliminary estimate, ask the broker to provide a floor plan and measurements; this should be available if you're seriously considering the unit. But measure anyway; floor plans can overstate the amount of space you're buying.

Look at the ceilings carefully to see if they show any leak stains, especially in top-floor apartments. Check the ceilings below bathrooms and radiators. Make careful notes on the condition of all appliances. Ask the seller what doesn't work; sellers are less likely to lie about the condition of appliances when you're doing an on-site inspection. It will be too late to expect candor once the apartment goes to contract. Don't gloss over these details, because a working kitchen and laundry represent an important portion of the purchase price.

There's nothing wrong with demonstrating that you are a careful consumer, and you certainly should never fear that the seller will refuse you because you are asking so many questions. Compliment the seller on the décor and ask politely why he (or she) is selling. Congratulate him on his new job or larger apartment or other life-style change. Then inquire when all this will transpire. You may be able to use this information later when it comes time to negotiate. Sellers have a tremendous propensity for talking freely while you're looking at the apartment.



THE GAME OF CO-OPS & CONDOS

The current home market has "teeth" to it—you can get bitten. Here are the new rules for buying residential real estate in New York.

"Many have mouths like torn pockets," laments one broker. Later, it becomes much more difficult to get such candor, as the seller is apt to add the legal filter "Talk to my lawyer."

Now is the time to inquire about neighbors. Get the full name of another owner on the same floor from the seller, try to find this owner in the phone book, and call to ask about the apartment and the building. A neighbor is your best source, because he will want to know who you are and what you're all about.

MAKING THE OFFER AND PRE-QUALIFYING

AFTER ALL THIS INVESTIGATION—if you still love the apartment—make an offer. For co-ops, you should instruct your broker to follow a procedure that will, in effect, pre-qualify you before you meet the co-op board and make your acceptance by the board more likely. Expect the broker to communicate to the seller not only your offer but your economic and social standing and the fact that you are minutes from bank financing. Tell the broker to say that you don't want to throw yourself into the maze of buying this unit without at least knowing that you stand a good chance of being approved by the board. Ask if the seller will call a board member and ask him (or her) to evaluate your qualifications so the seller will have an idea as to your suitability.

This pre-qualification procedure shows your bid to be more serious and savvy than most, and enlists the seller in helping shepherd your application through the board. By calling a member of the board (who is apt to be flattered by this request for an opinion), the seller makes himself and the board member your advocates, thereby minimizing the likelihood that you'll be rejected. On the other hand, a snubbed pre-qualification bid allows you to move on to other apartment opportunities with a minimum of wasted time and trauma.

If the bank has made a verbal commitment to approve your financing (subject to the bank's appraisal), you'll be more desirable to the seller and the board. Ready financing will accelerate the transaction schedule; indeed, it can make a difference in negotiating the final price, especially if the seller is under some time constraints. "When I approach a seller who wants $400,000 for his apartment and tell him I've got a buyer who should be approved by the board, and why, and say that the buyer has already gotten his bank financing launched, the fact that he is offering $360,000 becomes less objectionable," says Laurie Cooper of Coopers Realty, a major Upper East Side real-estate agency.

Remember that the seller's asking price has usually been arrived at through negotiation between the seller and the listing broker. While approximately 90 percent of all apartments for sale are listed on a multiple basis—that is, available to be shown by a host of brokers—it is not uncommon for a broker to get exclusive rights to show the apartment because he or she has suggested a flatteringly high asking price.

So consider the asking price as just a starting point. Rarely do seller and broker expect to meet that price. One Manhattan survey indicates that for the first six months of 1985, the asking price was negotiated down 9.2 percent. In only 14 percent of all sales—about one in seven apartments—did the unit sell for the full asking price. While these figures are for sales of Manhattan apartments selling mainly in the $275,000-to-$700,000 range, many brokers concur that the findings apply across the board, with leverage going to the buyer who can close quickly.

The length of time an apartment has been on the market is a vital element in determining your negotiating posture. If the listing is three or four months old, the seller may be unrealistic in his price expectations, hoping the unit will be grabbed by an impetuous buyer; the apartment consequently has become "shopworn"—shown by brokers to the point of weariness. For the first six months of this year, Manhattan apartments were listed for sale an average of 10.4 weeks before selling, according to *The Corcoran Report*.

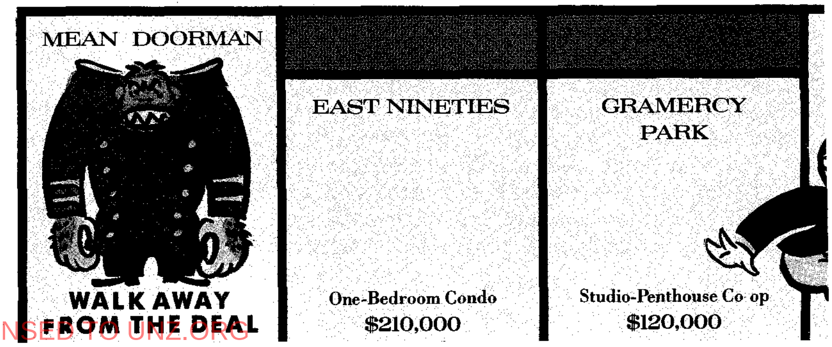
All brokers are obliged by law to tell the seller about any offer you want to make. Drop any broker who says, "I'm ashamed to communicate such an offer." Brokers generally aren't any more expert about negotiating than you are; all a broker can do for you in the negotiating process is tell you about the personality or eccentricities of the seller.

Never tell the broker, "Go out there, tiger, and make the best deal for me you can." The broker will do the best he can to make a deal, all right, but may not get you the best price. Ultimately, you must do the negotiating; even if you consider yourself timid, you are your best advocate. Neither the broker nor your lawyer should do the negotiating for you.

There are two ways to frame the offer, but first, query the broker about any other offers that have been turned down, to get a feeling for the seller's (or board's) *modus operandi.* If you want to avoid "salami-slicing," tell the broker that your price is X amount, period. This tactic often works, especially if the seller is pressed for time to relocate or needs the cash for the next apartment he will live in.

In New York, however, there is a propensity for haggling over homes. As a rule of thumb, if your offer is within 10 or 15 percent of the asking price, a deal can be struck for somewhere near the middle. Indeed, many sellers and brokers tack on at least the amount they expect to be knocked down (plus the broker's commission) to what they consider a fair price.

If the broker comes back with a counteroffer, you know that the dealing has begun; there's room for further whittling. If, on the other hand, the broker comes back with a response of no, look elsewhere.



Sit down face-to-face with the seller. It's harder for him to say no to you in person than over the telephone. Moreover, it's always easier for a seller to reject an offer made through an intermediary, and apartment sellers are notorious for treating their brokers with disdain.

An experienced broker knows when to leave the room. An inexperienced broker, however, can queer the deal. If you must, ask the seller to tell the broker that the two of you need some negotiating time by yourselves. Anything goes, as long as *you* are engaged in the final parries.

When you have an accepted offer, don't sign anything. You can give a refundable check deposit drawn to the broker for $100 to $250; this "binder" is merely an agreement to agree—it does no more than morally bind the deal. But the purchase must be subject to your lawyer's approval and your investigation of the financial and corporate integrity of the building. There may be extraordinary circumstances under which you might have to sign something before going to contract, but never sign anything without speaking to your lawyer.

THE INVESTIGATION

Now is the time to bring your lawyer onto center stage. Both of you will be involved in the investigation. Have the seller's attorney send your lawyer the following: the building's original prospectus and amendments (or if it's a vintage co-op or the prospectus is not available, at least a copy of the proprietary lease, bylaws, and building rules), financial information on the building, any building studies or surveys distributed to tenant shareholders or owners, and the proposed contract of sale.

Your lawyer will be reviewing this information and amending the contract. "You'll need enough time to get a mortgage commitment and approval by the co-op board, and time to make sure that utilities will be in proper working condition at closing time. All this, even if done speedily, will take four to eight weeks," says Marc Broxmeyer, co-founder of Bellmarc Realty.

The contract will state that you, the buyer, are fully familiar with the bylaws, the proprietary lease, the financial condition of the building—in short, the entire deal. At this point, try to arrange to review the minutes of the building's board meetings. This record may unearth significant matters that may affect your judgment. Before you sign any contract, be prepared to examine a fair amount of paperwork. Better to work hard now than wake up to a nightmare later.

FOR NEW CO-OP CONVERSIONS: SCRUTINIZE THE BLACK BOOK

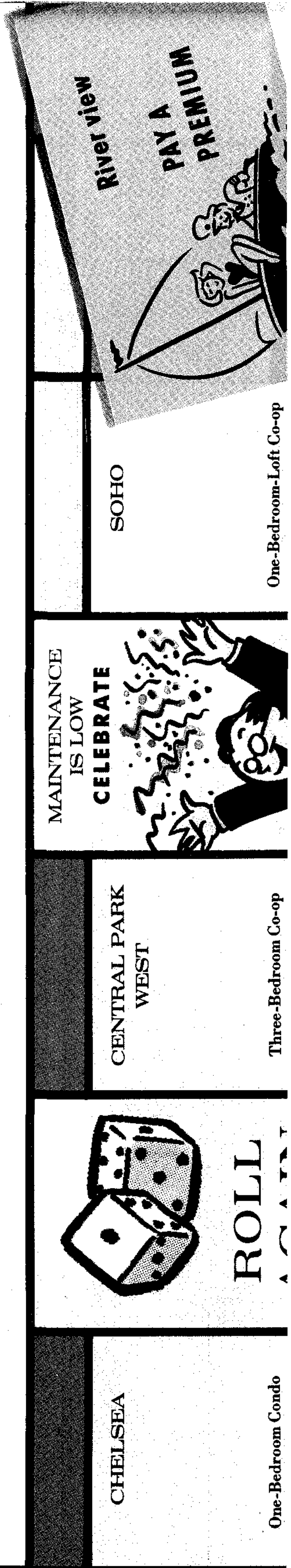
For a building that went through the conversion process less than five years ago, you and your lawyer must look at the original offering statement ("black book"). This is an imposing document, often involving more than 200 pages of legally required disclosure details about the cooperative or condominium offering. A host of aspects in this document should concern you. They include:

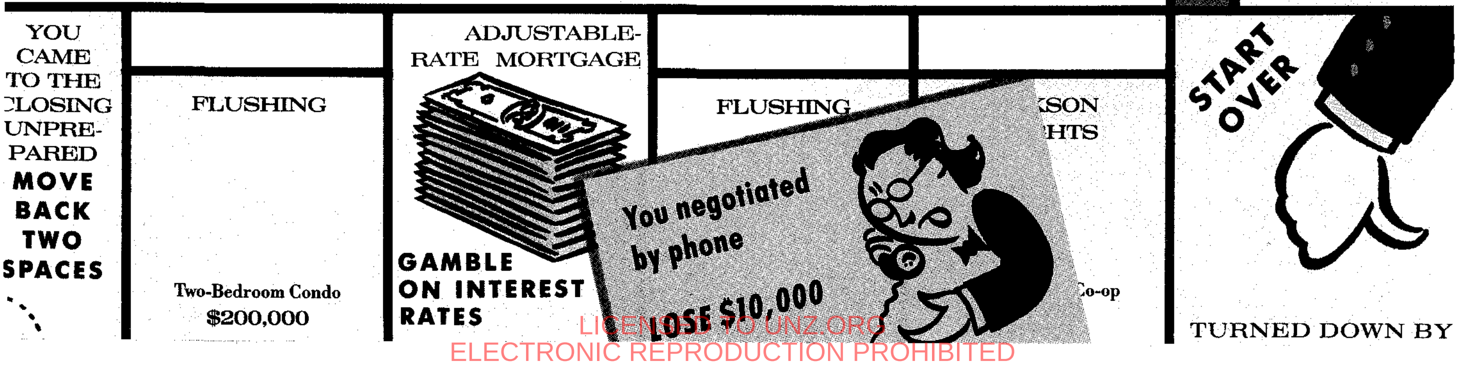
The sponsors. The owners of a building are called the sponsors when they decide to register a co-op or condo plan with the attorney general.

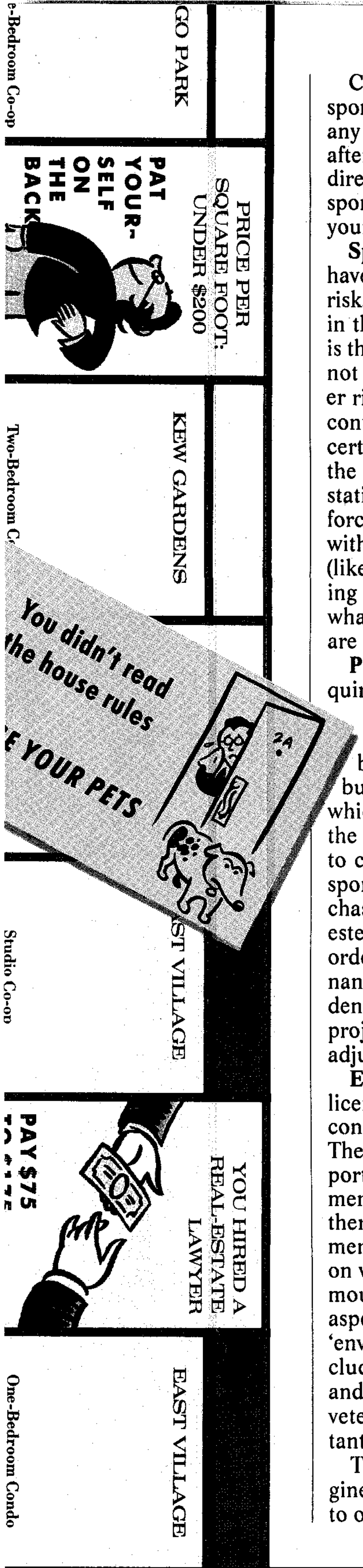
Since the law was changed to require that 51 percent of tenants buy their apartments in order to establish a co-op under an eviction-plan conversion, the great majority of new conversions have been of the non-eviction type (which requires 15 percent acceptance). This development dramatically increases the significance of the sponsor, who may very well remain the controlling owner of the building for a long time. You may have thought you just bought out your landlord, but by law he can continue on the scene as your senior partner for five years (and longer by certain tricks of board manipulation).

While most sponsors insist that they have the best long-term interests of the building at heart, the sponsor's and the tenant-owner's concerns are fundamentally incompatible. The sponsor is concerned with getting as much money out of the building as possible; the owner wants to maintain and increase the long-term value of the asset. "There are good sponsors and bad sponsors," comments Kent Karlsson, of the law firm Karlsson & Ng (he represents tenants exclusively, frequently during building conversions). "Some are hogs. They're not satisfied with the substantial profit they make in the conversion process and occasionally do bizarre things like reject any buyer you want to sell your apartment to until you agree to sell to their friend at a lower price. Or they get kickbacks from contractors they hire to do work on the building. Or they'll let only cosmetic work be done on the building."

One way to check on the reputation of the sponsor is to investigate other offerings he has been involved in. The prospectus should disclose these, and whether the sponsor has previously violated the law, or perhaps entered into a consent agreement with the attorney general regarding alleged violations associated with real-estate practices. "People don't change their stripes," warns Martin S. Rudoy, a Manhattan real-estate attorney.







Call board members of other buildings the sponsor was involved with, and ask if they've had any trouble in dealing with the sponsor, but only after you have ascertained that they are tenant-directors themselves, not representatives of the sponsor on that board. It might be better to let your lawyer act as your Trojan horse.

Special risks. Virtually every offering plan we have examined seems to have at least one special risk, which must be referred to on the cover and in the front of the book. A common special risk is the loss of the buyer's down payment if he cannot produce financing prior to the closing. Another risk: the disclosure that the sponsor may retain control of the building and has the right to veto certain decisions of the board for five years after the building's conversion. Beware of provisions stating "time is of the essence," which could force you into uncomfortably short periods within which to close. Also, if any tax benefits (like a J-51 or a 421 a) have been applied for during the selling period, make sure you realize what the consequences will be if these benefits are not approved.

Projected budget. A new offering plan requires only a one-year projected budget (upon which the maintenance for your apartment will be based). The projected budget is based, in part, on the financial history of the building over the previous three years, which also must be included in the black book. If the building was not operating as a rental prior to conversion, the projected budget may be the sponsor's wishful thinking augmented by purchased expertise. The sponsor is naturally interested in representing meager future costs in order to arrive at the most attractive maintenance figure. For a new plan, it would be prudent to add 15 to 20 percent to the first year's projected budget, plus a normal cost-of-living adjustment thereafter.

Engineer's report. Every sponsor must hire a licensed construction engineer or architect to conduct an on-site inspection and issue a report. The quality and comprehensiveness of these reports vary greatly from plan to plan, but remember: The engineer works for the sponsor. If there is a building condition that requires a judgment call as to its seriousness or cost to remedy, on whose side do you think he will err? Of paramount concern are the most costly structural aspects of the building. "Besides the building 'envelope'—the roof, walls, and floors—these include the heating, cooling, plumbing, windows, and elevator systems," says Alexander Santow, a veteran appraiser with Santow Realty Consultants, Inc., based in Brooklyn.

The tenants' committee often hires its own engineer to issue a report—a report that may tend to overstate the extent of disrepair or exaggerate the refurbishing costs, much as the sponsor's report tends to gloss over or grossly understate the costs of such repairs. The attorney general frequently requires that both reports be included in the offering plan or in an amendment to it.

FOR VINTAGE CO-OPS: SCRUTINIZE THE FINANCIAL STATEMENTS

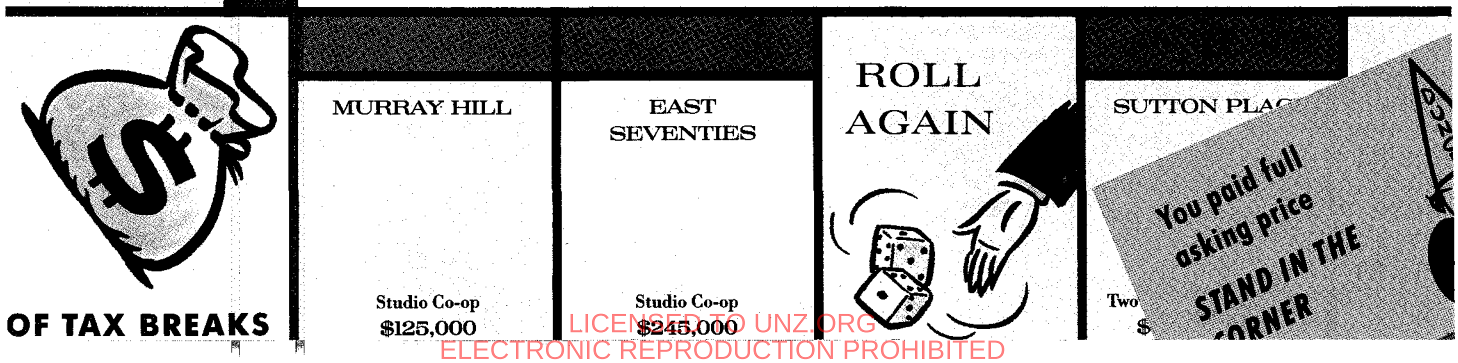
IF YOUR BUILDING WENT THROUGH conversion more than a year ago, it must meet another set of tests of its financial integrity. Every year, under the law of the state of New York, a co-op must have an independent certified public accountant issue a financial statement containing a year-to-year operating balance sheet, along with "appropriate" footnotes. Remember that the accountant is hired by the building's board of directors and issues the report to that board, which distributes the annual report to its shareholders. It's not the Holy Grail, but it does reveal a lot to the discerning eye. Obtain copies of the annual reports. Use your lawyer or accountant to analyze them, but do some scanning for irregularities yourself. An advantage to buying in a building that has gone through several years of seasoning after its conversion is that you no longer need to rely on a projected budget. There is now a track record of fiscal performance.

So don't buy unless you get a chance to review three consecutive years' worth of financial statements (if the co-op's not yet three years old, get all the statements that have been prepared). These statements are *vital* indicators of the value of what you are buying. Make it the seller's responsibility to provide you with copies. In the unlikely event that the seller no longer has them, they should be easily obtainable from the building's accountant—the seller or broker should be able to get them for you. If you are buying in the middle of the year, have your lawyer call up the building's accountant or its treasurer to ask if he is aware of any "material adverse changes" within the last six months.

The financial statements prove whether or not your board is good at running a building. In addition, they foretell matters that will affect your future maintenance costs, such as mortgages that are coming due or refinancings that have occurred since the black book was issued.

Spread a few years' worth of profit-and-loss statements and balance sheets before you. What has happened year to year? Extremes like an extraordinary repair item or a dramatic jump in security expenses should give you pause.

Read the footnotes carefully. The accountant has read the minutes of the board meetings for the year and is obliged to report anything mate-



rially adverse that was mentioned. Look for the impending termination of a J-51 tax abatement (the building's overhead—and consequently your maintenance—would shoot up). Also concern yourself with notes about the underlying mortgage (see below). Beware of a "time bomb" mortgage—one that comes due shortly—especially if the rate is below current market conditions. Watch out as well for the sponsor's maturing second mortgage; never assume he will be willing to refinance it. You as a stockholder of the building could get stuck with a large assessment, or at least a big maintenance hike. On the balance sheet, a lot of cash sitting in a checking account at year-end is a tip-off to poor cash management. However, if there is little cash and lots of money earning interest in CD's or a money-market account, which means the cash is working for you, then the board deserves good marks. Another telling sign is the amount of receivables from stockholders at year-end. If it is significant—let's say $20,000 or more out of $300,000 in aggregate maintenance charges—the board is performing poorly in collecting maintenance and could find itself in trouble. Also, beware of loans to stockholders.

Remember: You are considering sharing the financial liability for owning a building jointly. You wouldn't buy into a partnership without looking at the books. Neither should you assume that volunteer directors of a board are blessed with management skills. And though you might not have trouble paying an assessment, your neighbor(s) may.

THE BYLAWS, THE UNDERLYING MORTGAGE, THE PROPRIETARY LEASE

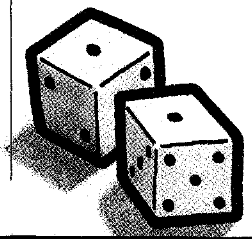
NO MATTER WHETHER THE CO-OP or condo is well established or a new conversion, attention must be paid to the **bylaws and house rules.** You must be satisfied that you can reasonably live within the strictures each building imposes. They cover the lot, from no subletting to no pets to requirements that 90 percent of floors must be carpeted so neighbors below won't be disturbed.

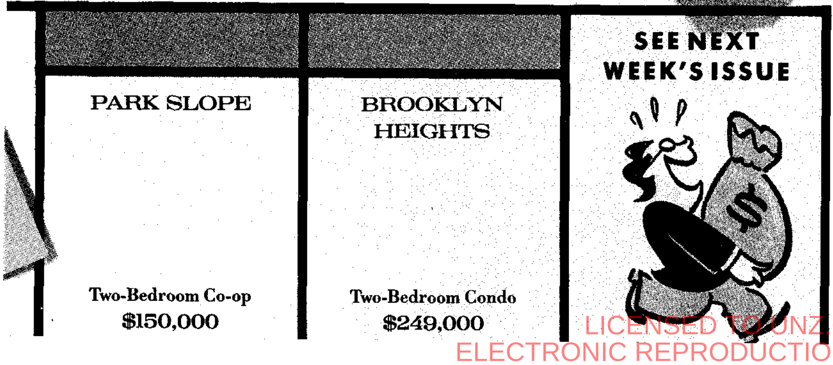
Many now dictate that if you sell your unit (or shares), a "flip tax" must be paid to the corporation—either a certain percentage of the profits or a percentage of gross sales price. The flip tax can significantly affect the market value of your investment. In all cases, the bylaws and building rules are required reading. Even if the broker tells you no one pays any attention to the no-pets rule, remember, the composition of the board can change after you and Fido move in.

The underlying mortgage. When you buy into a co-op, you are actually purchasing shares of stock in a corporation. The corporation owns the land and building (a few New York co-ops merely own long-term leases). The number of shares assigned to your apartment determines your percentage of the building's overall maintenance cost, which is composed of two basic elements: the building's operating expenses (employees, heat, taxes, etc.), and the real-estate mortgage on the building as a whole. Only co-ops have underlying mortgages; condos do not.

THE
GAME
OF
CO-OPS
&
CONDOS
DEED

Don't buy unless you get a chance to review the co-op's financial statements. They're vital indicators of the value of what you're buying.





At the moment, few people are placing much emphasis on the details of a building's underlying mortgage because interest rates have tumbled to tolerable and even attractive levels. Many buildings that had five-year mortgages originating in 1980 at rates of 16 percent or more, for example, are ecstatic to refinance at today's lower rates. Others are refinancing early for the same reason. Some higher-interest-rate mortgages, however, do not allow for repayment in advance of their maturity, or can be paid early only with a massive pre-payment penalty.

But all is not necessarily rosy for some new co-op conversions, because some underlying mortgages are like time bombs. The danger lies in assuming that the portion of the maintenance charge that is allocated to paying off the mortgage will remain fairly constant. Some sponsors have repackaged the building's underlying mortgage with an additional secondary mortgage due to themselves as a deferred profit. There are many variations on this so-called wraparound mortgage scheme. Some offer below-market rates of 7 percent for the first year, with little or no amortization (paying off of the principal) as a selling feature, and then escalate yearly and are due in full in less than five years (this guarantees higher maintenance in years to come, especially when this mortgage is ultimately converted to a conventional obligation—with amortization).

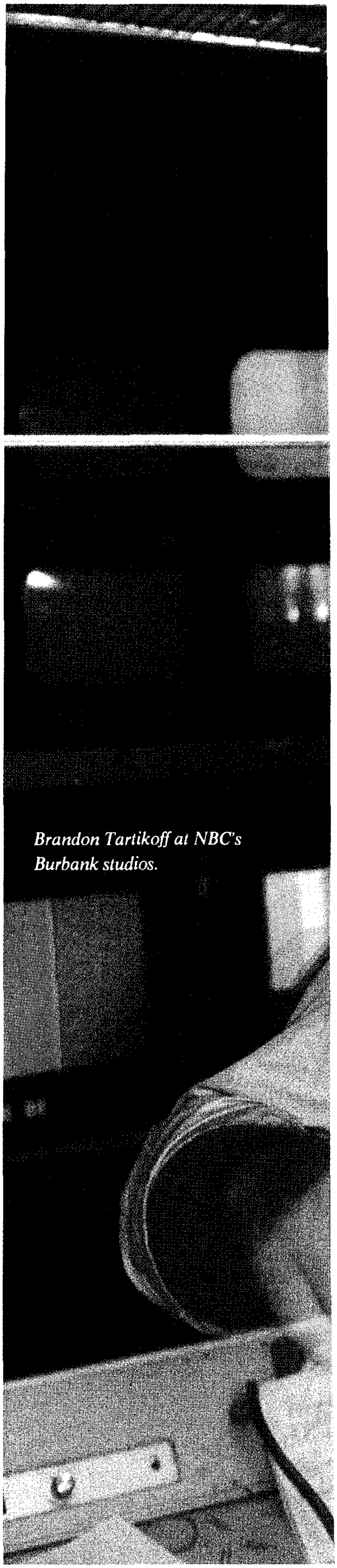
At root, most wraparound mortgages are another, less visible way for the sponsor to make a profit on the building. They are not inherently bad, but they must be understood in order to make a true assessment of the co-op's worth. If maintenance costs are going to jump 50 percent or more two or even five years from now, you should make a judgment as to whether your co-op's worth will increase correspondingly or even remain constant. "The market price of a co-op is directly related to its maintenance predictability," says James Casey, a prominent New York real-estate accountant.

Proprietary lease. Besides restrictions often mentioned in the bylaws, this document stipulates payment schedules on maintenance charges and the penalties for failure to pay promptly, which often include forfeiting the proprietary lease. As an owner, you should want the terms to be strict, inasmuch as you will be liable for a portion of the nonpayment of others. On the other hand, if you get a small thrill in seeing how close you can come to getting your phone or cable TV disconnected before you finally decide to pay, a reading of the proprietary lease should sober you. The lease may also control your sublet rights, if any, as well as its transferability when you elect to sell your stock.

Next week: Getting a mortgage, getting board approval, and going through the closing. ■

THE REAL MR. T

NBC'S BRIGHTEST BOY • BY TONY SCHWARTZ



Brandon Tartikoff at NBC's Burbank studios.

IMAGINE YOU'RE A NETWORK EXECUTIVE. A GUY COMES IN and pitches a concept for a two-hour made-for-TV movie. The plot has all the fashionable elements. A sympathetic character on a fast career track contracts a dread disease, gets caught up in corporate chaos, makes a series of missteps, but finally beats back his illness, marries a ballerina, fathers a beautiful daughter, and leads his company to triumph against all the odds.

That's the concept. Here's the story.

Our hero, we'll call him Brandon, attends the right schools—Lawrenceville, Yale—and makes all the right moves. He's tall and handsome, a scholar and an athlete, a graceful writer with a quick wit and a peculiar passion for pop culture—especially television. At 24, he's rising fast at a large midwestern TV station when he discovers he has cancer. He undergoes chemotherapy, endures chronic nausea, and loses 45 pounds, but he never quits work, and the cancer finally goes into remission. Two years later, he gets his big break, a network job in Hollywood. Shortly after turning 31, he becomes the youngest head of programming ever. The network, however, is in a tailspin. His boss, desperate and out of control, insists on making all the decisions himself, and ultimately gets fired.

A new boss, cooler and calmer, comes in and gives our hero his first opportunity to program the network himself. The first schedule he creates includes several shows the critics love. But viewers are slower to respond, and the network's ratings remain dismal. In his second season, he tries out nine new shows. This time, not even the critics are impressed. All nine shows bomb. Shaken by his failure and exhausted from overwork, he must contend now with rumors that his cancer has recurred and that his job is on the line. In a last-ditch effort, he schedules three new shows at mid-season—and all three be-

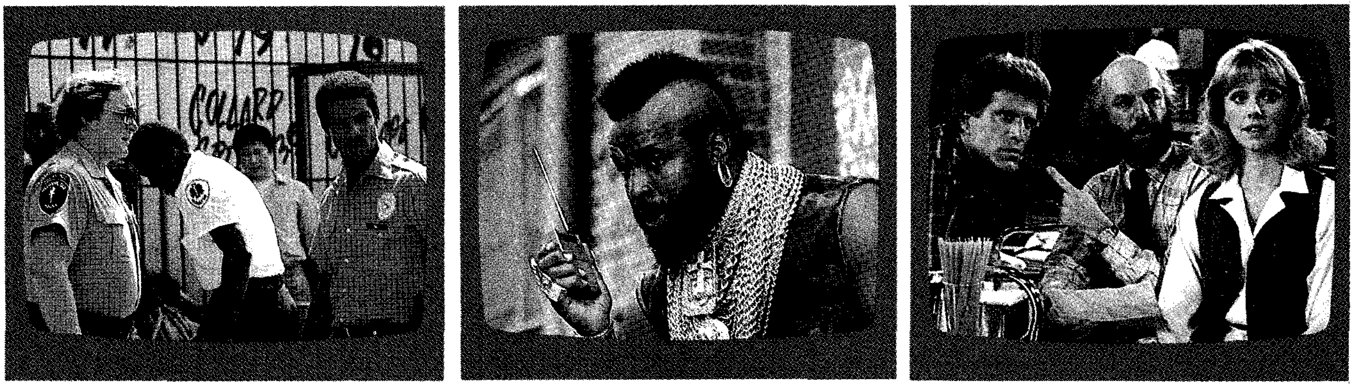
Sygma

PHOTOGRAPH BY DOUGLAS KIRKLAND

A FOR EFFORT: *Tartikoff scheduled such award-winning series as* Cheers *and* Family Ties, *but he also developed* Knight Rider, *which stars a talking car, and* The A-Team, *a comic-strip shoot-'em-up.*

come modest hits. Sun appears from behind dark clouds. In his third season, though comedy has been declared dead in prime time, he falls in love with a sitcom about the life and times of a middle-class black family. Another network has passed on the show, but he picks it up and schedules it against one of the most popular detective shows on TV. Overnight, the sitcom becomes a huge hit, catapulting the network to within striking distance of prime-time-ratings dominance. Our hero, healthy and flushed, is hailed as a programming genius.

Do you buy it? A little mawkish and overdrawn, perhaps, but, hey, we're talking about a TV movie. And it does have at least one other fashionable element: It's a true story.



THE HIT PARADE: *Police stories on* Hill Street Blues . . . The A-Team's *Mr. T* . . . Cheers *in a Boston bar* . . .

BRANDON TARTIKOFF, 36, HAS BEEN PRESIDENT OF NBC Entertainment for five roller-coaster years now, and for the first time, he enters a new season in an enviable position. NBC has far and away the best prime-time schedule—its shows won more Emmy nominations this year than ABC's and CBS's combined—and now it's on the verge of winning the ratings battle too. Buoyed by the success of *The Cosby Show*, NBC finished second in the prime-time ratings last season and won most weeks during the summer rerun season. This fall, Tartikoff's schedule includes several promising new shows, among them Steven Spielberg's *Amazing Stories* and a sharp comedy called *Golden Girls*, which has already got huge ratings. *Miami Vice* is also expected to emerge as a major hit. The result is that NBC—last in the ratings for nine of the past ten seasons—is at least an even-odds favorite to win the current season.

Such a victory would cap an extraordinary turnaround, but the financial consequences of NBC's improvement are already staggering. The network sold a record $1 billion in advertising time before the prime-time season began—more than either ABC or CBS. Because so many of NBC's shows attract the upscale viewers advertisers covet, its prime-time lineup generates more ad revenues than either of its competitors'. CBS and ABC still lead in overall profits, but only because they remain stronger in daytime. And the gap is closing. In the four years since Grant Tinker replaced Fred Silverman as chairman, NBC's profits have more than quadrupled. In 1981, Silverman's last year, NBC earned $48 million in operating profits. Last year, it earned $218 million. This year—with revenues from *Cosby* alone expected to approach $70 million—NBC's profits should exceed $300 million.

Much of the credit must go to the 59-year-old Tinker, who came to NBC in 1981 after a decade as the head of MTM Enterprises, where he'd helped develop many of TV's classiest hits: *The Mary Tyler Moore Show, Rhoda, Lou Grant,* and *Hill Street Blues*. Even before NBC began to turn around, Tinker's willingness to stick with shows whose quality he believed in had economic benefits. Replacing shows is enormously costly. By merely stabilizing the schedule, and without any improvement in ratings, NBC doubled its profits in Tinker's first year. His other key decision was to stick with Tartikoff and entrust him with nearly $1 billion a year in programming decisions.

"It never occurred to me to do anything else," says Tinker. "I had the feeling that Brandon and the programs then on NBC were not one and the same. He wasn't making the choices. I liked Brandon before I came to NBC, and as I got into the job, I thought even more highly of him."

Tartikoff's ability to generate that sort of goodwill—in a community of people to whom he must say no far more often than yes—is one of the things that sets him apart. "He doesn't have an ounce of meanness in him," says Steven Bochco, creator of *Hill Street Blues*. "He is an elegant man, with great personal grace. He's enormously competitive, loves to win and hates to lose, but he isn't afraid to lose. That's the sort of person who tends to be a generous winner."

Tartikoff's approach to programming is also distinctive. In a business where executives typically select shows by trying to guess what the public wants—relying on research to confirm their instincts—Tartikoff has managed to build a successful schedule out of shows that reflect his personal tastes. As it happens, those tastes run to extremes.

The same educated, sophisticated man who scheduled and stood by such award-winning series as *Cheers, St. Elsewhere,* and *Family Ties* is also a junk-food-loving kid who helped develop such claptrap as *Knight Rider*, which stars a talking car, and *The A-Team*, a comic-strip shoot-'em-up. Blend Tartikoff's disparate instincts—at their best—and you get NBC's highest-rated series, *Cosby:* funny and smart, serious and silly, hip and sentimental, a hit with both parents and their kids.

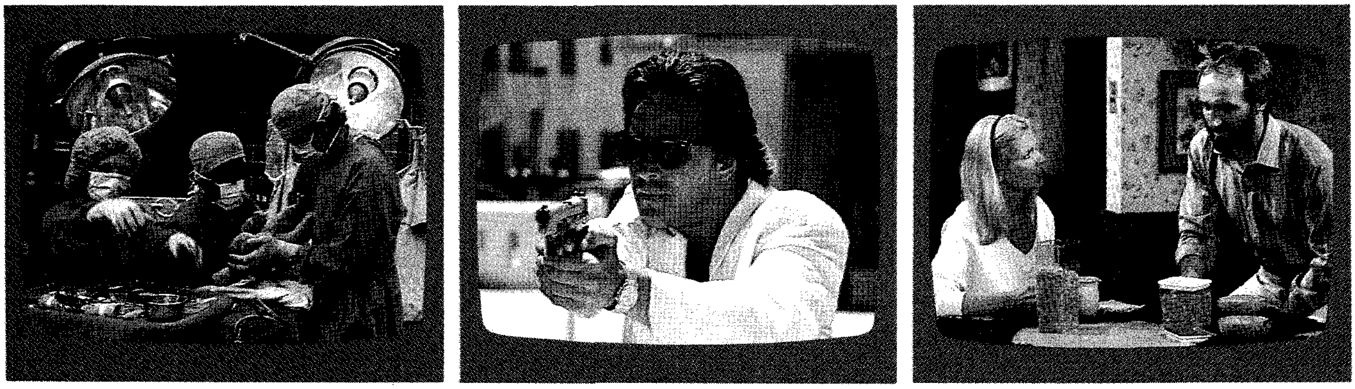
Tartikoff oversees a staff of 200 and has responsibility for varied matters like budgets and advertising and promotion, but he's happiest when he's working directly on shows. He specializes in coming up with concepts, the sort of simple one-line ideas that former colleague Jeff Sagansky describes as "often not very well thought through but almost always containing a kernel of something." One of Tartikoff's one-line concepts was "MTV Cops." Eventually that evolved into *Miami Vice*. This year's most promising NBC comedy, *Golden Girls*, began as a reverse joke: "Miami Nice"—a show based on all

Photographs, center and right: Ron Tom.

the kvetching aunts and grandmothers Tartikoff had ever known. Yet another concept came to him late one evening when he flipped on the *Tonight Show* and found himself listening to Bill Cosby deliver a monologue about the trials of parenting. A few weeks back, he was reading a magazine profile of Cosby when he came to a glancing reference Cosby made to a strict teacher from elementary school. He picked up the phone and called Cosby to discuss the possibility of a show based on the teacher. They talked for half an hour and agreed to pursue the project.

That is one of Tartikoff's more profound concepts. He's had others. When he met the menacing Mr. T while attending a heavyweight-boxing match in Las Vegas, Tartikoff came home and hastily scribbled an idea on a piece of paper: "Magnificent Seven, Dirty Dozen, the Road Warrior. Mr. T Drives the Car." Tartikoff gave his piece of paper to producer Stephen Cannell. Presto: a hit show called *The A-Team.*

Another time, Tartikoff and Jeff Sagansky were kidding about the perfect actor-proof show. You hire a great-looking guy, and you have him say only a half-dozen words in each show. Think of it as the Lone Ranger with a car instead of a horse. Bingo: *Knight Rider.* Indeed, Tartikoff even found the star. On a plane, he spotted a soap actor named David Hasselhoff, spent the flight staring at him, never had time to introduce himself, but got back to California and suggested that *Knight Rider*'s producer look up the actor. Hasselhoff tested and got the part. Later, when Tartikoff was introduced to Hasselhoff and recounted his story, the actor remembered the flight—and Tartikoff's stares. "I just figured," he said, "that you were trying to pick me up."


. . . *life and death on* St. Elsewhere . . . Miami Vice, *hot and cool* . . . *the sixties grow up in* Family Ties.

SOMETIMES . . . [BRANDON] IS GUILTY, IF THIS BE A FAULT, of a degree of ingenuousness. For all his apparent sophistication, especially in the world of literature, he is really quite naive. He is often accused by his peers of having delusions of grandeur and of being, on occasion, somewhat egocentric. . . . He has two other qualities which are a source of adverse comment. He is the president of the local underground society. He tends to know everything before it happens. And when he wants to promote an idea, he can play it fast and loose and take advantage of a situation as best suits his whim of the moment.

From Brandon Tartikoff's Lawrenceville housemaster's report, 1965

Brandon is a very able young man of genuinely strong conviction. He is imaginative, creative, and has an extraordinarily spontaneous sense of humor. . . . He has an engaging smile . . . is always cordial and even if, from time to time, his room is a center both of gossip and of minor disturbance, who cares? For this young man embodies the all too unusual quality of genuine individualism. He does not fit the pattern and is all the better off for it.

From the same housemaster's report

Tartikoff has always been able to do more, and get away with more, than everyone else. The first thing that made him different was his childhood. It was incredibly happy. Tartikoff grew up in Freeport, Long Island, at a time when most upper-middle-class suburban kids were raising rebellion to the level of an art form—with their parents often the primary targets. Not Brandon.

"My parents happen to be quite wonderful," he says, "and I have always had a very pure relationship with them, one of total love." His father, Jordan, is a representative for high-priced fabric lines, and the sort of athlete who'd play ten sets of tennis on a weekend. ("Now he only plays five," says Tartikoff.) Brandon was especially close to his mother, Enid, who works for a cruise company.

"Everyone who knows Enid absolutely adores her," says Tartikoff's wife, Lilly, a former dancer with the New York City Ballet. "The core of Brandon, the quiet side, is his father, but his energy and his fearlessness come from his mother. She's just incredibly full of life."

As a kid, Brandon achieved so effortlessly that he had vast energy to spare—and no particularly good place to put it. Most nights, after he'd finished his homework, he'd flip on the TV in his room and spend hours watching with the sound turned down low so his parents couldn't hear it. He loved to play sick so he could stay home and watch for a whole day at a time. He could never get enough: He was equally enthusiastic about game shows, sitcoms, and Westerns.

At home today, Tartikoff is a demon with the channel changer, rarely watching any show for more than 60 seconds. "I've gotten used to it," says Lilly, "but a normal person would get a headache." He's only slightly more patient at the movies. One of his favorite pastimes is visiting a local tenplex in Hollywood, watching 20 or 30 minutes of a movie, until he feels he's caught all the main characters, and then sneaking into the next one. Another favorite activity for Tartikoff is visiting T-shirt and poster shops near UCLA and trying to predict which items are selling best.

Tartikoff is almost perversely unfashionable. He earns approximately $500,000 a year but drives a Camaro and still lives with his wife and three-year-old daughter in the modest house he bought when he was single. There's so little room now that he must do his writing at the dining-room table. When he visits New York, he refuses to use the company limousine, even during snowstorms. After his wife secretly ordered him his first gas credit card recently, he threw a small temper tantrum and cut the card in pieces. "You're not gonna change me," he said defiantly. Give Tartikoff a TV and a supply of Hostess snowballs, and you've pretty much satisfied his basic needs.

As early as the first grade, Tartikoff incorporated television into real life, helping to form a gang whose members went around acting out TV Westerns. They'd disrupt classes by picking up chairs and hitting other kids over the head. Finally, one day, a teacher called his parents and suggested that their Brandon was being adversely influenced by television. For a year he was prohibited from watching at all.

Years later, after he'd become president of NBC Entertainment, Tartikoff recounted the gang story in a *Playboy* inter-

Photograph, right: Ron Tom.

THE NAME OF THE GAME: *He's been written about innumerable times, but Tartikoff's wife swears that when he's reading in bed late at night and sees his name in print, he still wakes her up.*

view. Fellow NBC executives were mortified by his candor. A member of the network's research department was dispatched to set Tartikoff straight. The researcher explained calmly that the network had reams of studies proving that TV violence did not beget real-life violence. Tartikoff shrugged his shoulders. "I'm not arguing with you," he said. "I'm just telling you what happened to me."

Tartikoff loves to tell stories like these about himself. He's soft-spoken and almost laconic, but the promoter in him would rather paint a blemished, colorful self-portrait than a bland, sanitized one. Tartikoff's the sort of person who apologizes that he can't think of any enemies for you to interview. "The problem in my job," he sighs, "is that everyone wants something from me, so they're not gonna say anything bad about me."

Tartikoff offers the next-best solution: to be his own critic. It was his inspiration, for example, to make available the not entirely flattering housemaster's report from Lawrenceville. Visit his house and he'll be happy to show you a tape of Robert Blake making fun of him on the *Tonight Show* several years ago. He'll also gladly show you a tape of the *Saturday Night Live* on which he was the host two seasons back.

Last week, he appeared on the Bob Hope special, in a sketch he helped write. The joke among NBC executives is that Tartikoff gets interviewed on *Entertainment Tonight* more frequently than Johnny Carson hosts the *Tonight Show*. Two weeks ago, *TV Guide* published a story Tartikoff wrote about his experiences as a network programming chief. The day it came out, his mother called the office to say hello. "I just got a copy of my *TV Guide* article," he told her, first thing. "My name is on the cover, Ma." He has been written about innumerable times, but his wife swears that when he's reading in bed late at night and comes across his name in print, he still wakes her up to share the fun. That he denies. He does not, in fact, actively solicit all the media attention. But he won't deny—not for more than ten seconds anyway—that he enjoys talking about himself. "Sure, I like the attention," he says. "It's part of the fun of the job. I just figure, grab it while you can get it."

FAMILY TIES: *Watching* The Cosby Show *with his wife and daughter.*

WHEN TARTIKOFF WAS THIRTEEN, HIS PARents decided to send him off to boarding school. "I'd started hanging out with some rowdier kids, the ones who weren't at the top of the class," he says. "My parents felt I wasn't gonna achieve my potential unless I was driven by peer pressure to do well." The tactic worked. In his first year, he played three sports, joined six clubs, among them chess and French, worked enough on the yearbook to be named feature editor, and still managed to earn academic honors. In his senior year, he won the New Jersey state championship in fencing.

He also spent his senior year on probation. As a member of the Dramatics Club, he was responsible for editing and producing the playbills for each production, and for selling ads to local merchants. When he came up a page short for one issue, he decided to invent an ad — "Compliments of Gibtraf Gas Company, Pipeline to the Midwest." Printing the words "fart big" backward hardly seems a heinous crime, but when the headmaster found out about it, he was not amused. Result: Tartikoff was confined to campus on weekends for the remainder of the year. "I probably would have gotten fairer treatment in Russia," he jokes now. Back then, with all that extra time on his hands, he founded a campus radio station. Even for someone used to pursuing activities simply because he liked them, it was an unusually existential gesture. Except for a radio in the common room of the dormitories, radios were banned at Lawrenceville.

At Yale, Tartikoff continued to fence, played freshman baseball, and arranged college dances as head of the social committee. Midway through college, he switched majors from economics to English, and focused on writing. Typically, he preferred to dabble in several forms, with no particular attachment to any one. As part of a creative-writing course with Robert Penn Warren, he wrote a novella, but hardly the self-conscious literary autobiography most young writers produce. Tartikoff's was titled "The Long Novella," and it told the story of a hero named Saliva Schwartz, who tracks down Siamese twins spreading a sexual disease across America.

One day, after Penn Warren had read a D. H. Lawrence short story out loud to the class and asked for comments, Tartikoff raised his hand. "I think it would have been better," he said, "if the guy in the story hadn't won over the girl so early." Penn Warren allowed as how Tartikoff was entitled to his opinion, but then, Lawrence hadn't chosen to write that story. "Perhaps, Mr. Tartikoff," demurred Penn Warren, "you ought to consider a career in television." It didn't occur to Tartikoff to be offended.

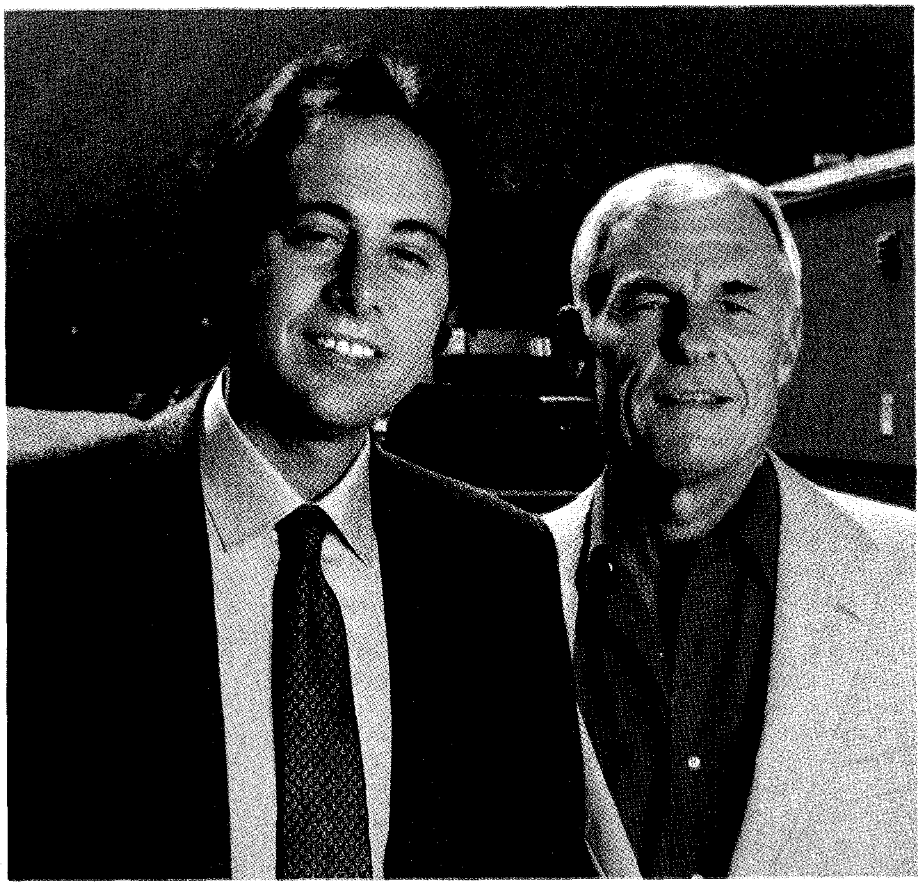
As graduation approached, Tartikoff was certain of only one thing: that he didn't want to be a doctor, a lawyer, or a graduate student, like everyone else. "I just figured I'd live by my wits and my writing," he says. He took a job in New Haven, doing television promotion. He loved it immediately. "It was like getting a liberal-arts education in television," he says. "Ba-

Photographs by Douglas Kirkland/Sygma.

sically, I got to learn everything about how a station works."

On the side, Tartikoff began reviewing books for the local newspaper, and one day, he was given a book about television. The central character was Fred Silverman, then programming chief at CBS. "I immediately wanted to be Fred Silverman," Tartikoff remembers. "I pretty much liked all of television, and here was this young, successful guy who made up shows, cast them, put them on the air, promoted them. I thought to myself, 'My God, there are so many different areas you can indulge yourself in.' "

His next job was heading advertising and promotion at WLS, the Chicago ABC affiliate. It was there, during a routine checkup, that he was diagnosed as having Hodgkin's disease. One of the most curable of cancers, it was nonetheless debilitating. Still, Tartikoff managed to keep up his work with undiminished enthusiasm. Seeking, for example, to pump up flaccid ratings for the station's daily 3:30 P.M. movie, he discovered a batch of horror movies in the station's vault and packaged a series called *Not for the Weak Week*—using a Linda Blair look-alike to deliver the on-air pitch. Ratings soared. They continued to soar when Tartikoff followed up with a week's worth of ape movies under the title *Gorilla My Dreams*, and another with the name *Thrilla Gorilla*.



BRING OUT YOUR BEST: *Tartikoff and Tinker's rule for TV.*

AROUND THAT TIME, FRED Silverman, by then head of ABC and perhaps the only man alive who perused local-station ratings for fun, happened on the afternoon-movie numbers for WLS. Intrigued, he got the name of the fellow responsible, and after a week of interviews in L.A., Tartikoff was hired. A year later, Tartikoff left for a better job at NBC—much to Silverman's disappointment. Within several months, they were unexpectedly reunited when Silverman, fresh from turning ABC around, accepted a new challenge: becoming president of beleaguered NBC. Within two months, he made Tartikoff the head of West Coast programming. A year and a half later, in 1980, he named Tartikoff head of programming. Tartikoff was 31—the youngest division president in NBC's history.

"When I got the job," Tartikoff says now, "I was not, to be honest, a fully formed television executive—and certainly not someone either of the other two networks would have made head of programming. It was sort of a riverboat gamble for Fred. I was his third head of programming. He didn't have a lot of credibility left, and he'd decided he was gonna go off his own gut, do what he was gonna do regardless of what other people said. I think he chose me because he figured I was loyal, smart, and that I'd work eighteen hours a day for him." Tartikoff did just that, awed by the breadth of Silverman's experience, caught up in the older man's incredible energy and enthusiasm.

But Silverman was becoming increasingly desperate, and he began flailing wildly for solutions, willing to try nearly anything. Tartikoff dutifully did his boss's bidding and even managed to retain a sense of humor about it. Asked at an advertising luncheon if it was true he made no decisions without first consulting Silverman, he replied with a wan smile, "Can I get back to you on that?" But Tartikoff was a quick study, and soon he was helping to develop and defend even the most egregious and offensive shows Silverman put on—the moronic *Misadventures of Sheriff Lobo*, the smarmy *B.J. and the Bear*, the perversely rabble-rousing *Speak Up, America*.

"Brandon is very flexible by nature," says a close friend. "It wasn't that he lost his center under Fred, it's that he had yet to find one. He was only 31 years old, and all of a sudden he'd been given this enormous job but no authority to do it. He sort of became Fred Silverman during that period. He even started to look like Fred."

Privately, Tartikoff despaired at his lack of authority. Silverman would give him an assignment, only to take it away. And while Tartikoff could rationalize NBC's shows as escapist entertainment, he couldn't kid himself that they had any enduring quality or broader value. In 1980, when he was named by the Jaycees as one of ten outstanding young Americans, his first reaction was to say that he didn't deserve the honor.

In June 1981, after NBC finished its worst season in history, Silverman was fired and Grant Tinker was named to replace him. Silverman became an independent producer, and before long, he was pitching shows to Tartikoff. It was a tense, uncomfortable period for both men. The first time he came back to NBC, Silverman instinctively occupied his old chair at the head of the table. Tartikoff instinctively let him have it. "I think Brandon would let Fred sit in his lap if that's what Fred wanted," says a friend. "That's how emotionally connected they were."

Tinker was Silverman's antithesis: cooler, calmer, utterly comfortable delegating authority. His mandate to Tartikoff was a broad one: Go after the best creative people, and let them create. In the fall of 1982, Tartikoff introduced the first schedule with his own signature. It included three especially ambitious new entries: *Cheers*, *Family Ties*, and *St. Elsewhere*.

All three became immediate critical hits. They were the sort of shows the other two networks simply weren't trying. *Cheers*

TV GUIDE: *"I don't get excited about every single show we put on the air," says Tartikoff. "There are some where I tell my friends, 'Make sure you miss this one, even if you have to go bowling.' "*

was a comedy set entirely inside a Boston bar. *Family Ties*—liberal '60s parents bringing up conservative kids—had been turned down as a one-hour drama by CBS. Tartikoff bought it—after persuading its creator, Gary Goldberg, to rewrite it as a half-hour comedy. *St. Elsewhere,* billed as *Hill Street Blues* in a hospital, was an unusually dark, complex, often downbeat drama. So literally dark, in fact, that Tinker at one point suggested that the hospital's corridors be painted white. His suggestion was incorporated into the second-season premiere, when a resident wonders aloud why the corridors are being repainted. "It's a gift from the chairman of the board," explains director of medicine Donald Westphall. "He thinks brighter walls will make our patients live longer."

IT WAS A JOKE WITH A SUBTEXT. THE RATINGS FOR *St. Elsewhere* were so low the first season that even its producers expected to have the plug pulled. But with Tinker's encouragement, Tartikoff renewed *St. Elsewhere,* as well as *Cheers* and *Family Ties,* which had ratings nearly as dismal. The move broke with a hallowed network tradition: When a show doesn't hit quickly, cut your losses. Even so, the decision to renew had internal logic. *Hill Street Blues* bombed in the ratings its first season, only to find an audience after winning a slew of Emmys. Moreover, for a third-place network, there simply wasn't that much to lose by sticking with quality shows.

The renewals had another benefit: They sent a strong signal to the best producers in Hollywood that if they brought their best shows to NBC, the network would stick by them. In turn, NBC has almost literally raided the other two networks—especially ABC—for their best producers. Tinker and Tartikoff won over the creative team responsible for the award-winning *Taxi* by picking up the show after ABC dropped it, back in 1982. Ed Weinberger, one of *Taxi*'s creators, went on to co-write the pilot for *The Cosby Show.* The producers of *Cosby*—Marcy Carsey and Tom Werner—were once executives at ABC, and they took *Cosby* to NBC after ABC passed on it. Gary Goldberg had had a long-term relationship with CBS when that network turned down *Family Ties.* When Steven Spielberg wanted to do a television series, *Amazing Stories,* NBC was the only network willing to give Spielberg the two-season, 44-show commitment he sought. If the show bombs, NBC stands to lose a bundle. But neither Tinker nor Tartikoff is worried. "Television is almost an exact science, and we're proving it right now," argues Tinker. "If you go out and get the best people, put their best work on the air, leave it there, then goddamn it, the audience will find it, and you will succeed. It's as sure as death and taxes."

Ironically, the one real ratings hit that Tartikoff had in his first season was a show many critics hated: *The A-Team.* Tartikoff genuinely liked the show—much the way he enjoys Saturday-morning cartoons. Tinker, like most adult critics, couldn't resist disparaging the show whenever he was asked about it. If there has ever been any tension between Tinker and Tartikoff—and it is hard to imagine either man raising his voice—it has been over shows like *The A-Team.* "Brandon would say to Grant, 'Look, I can't make the network successful [by] programming 22 hours of *St. Elsewhere,*' " explains a friend of both. "Grant gave Brandon focus and support, and encouraged the intelligent grown-up in him.What Grant didn't do was squelch Brandon the kid."

Tartikoff faced his second season with at least some optimism. NBC had swept the Emmys, and he was hopeful that he'd get at least one or two hits out of the nine new shows he was introducing. Instead, all nine shows failed, including some with premises remarkably dumb even for a guy who can find nice things to say about *The A-Team* and *Knight Rider.* "I think what happened," says Tartikoff, "is that I stopped listening to my instincts and tried to convince myself about shows I knew in my heart wouldn't work. That, and the fact that we just had a very bad development season."

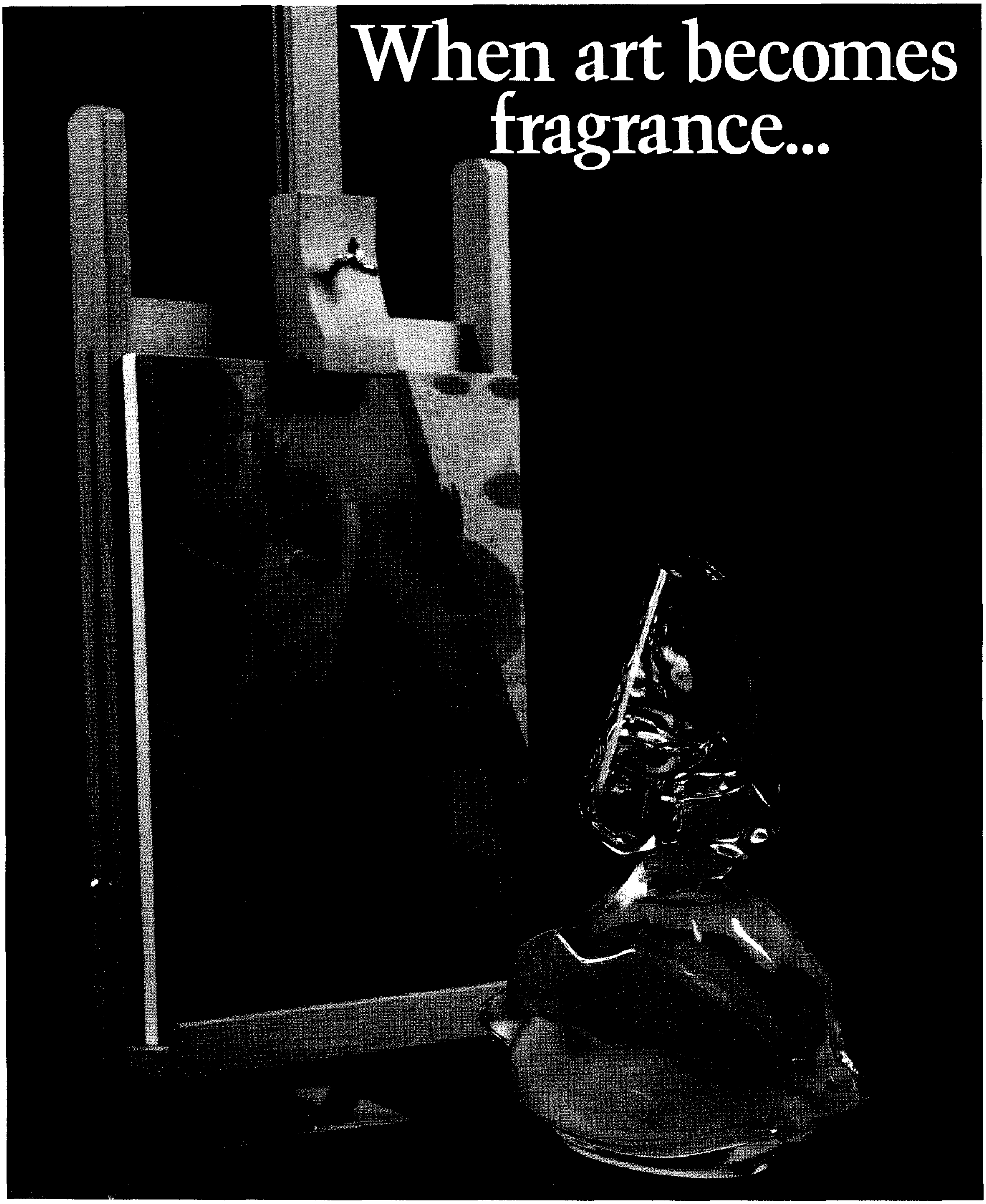
By mid-season, the Nielsen gods were beginning what one NBC executive terms "a low, steady chant for human sacrifice." Desperate for a hit, Tartikoff came up with two immediate ones—neither very high-minded. One was *Riptide,* a bread-and-butter action-adventure detective drama from *A-Team* executive producer Stephen Cannell. The second was *TV's Bloopers & Practical Jokes.*

Tartikoff managed to get *Bloopers* put together in about eight weeks. "I thought I'd pulled off a miracle. When I told Grant about it, his reaction was 'Well, that's pretty much a holding action till we can get something better, isn't it?' " Two years later, the show is still on the air, performing very nicely. Tartikoff doesn't count it among NBC's must-see shows. "I don't get excited about every show we put on," he says. "There are some where I tell my friends, 'Make sure you miss it, even if you have to go bowling.' "

Perhaps, but Tartikoff himself can get excited about nearly anything, including *Bloopers.* Sure enough, in his next breath, he's telling you why the show is so much better than its imitators. Prod him a bit and he'll tell you a few of the twenty-odd concepts for practical jokes he's suggested to the producers during the past year.

Last fall, for the first time, Tartikoff entered the season with a cushion of several successful shows. Typically, network programmers use successful shows as springboards, scheduling new shows directly behind them to take advantage of the built-in audience. Tartikoff went a bolder route with *The Cosby Show,* scheduling it at the top of the night, eight o'clock on Thursdays, on the assumption that it would do well with kids and adults—the latter the natural audience for the rest of the night's schedule. The bet paid off. *Cosby*'s success not only knocked off CBS's highly rated *Magnum, P.I.* but helped turn the NBC shows that followed—*Family Ties, Cheers,* and *Night Court*—from modest successes into genuine hits.

'THE THING I LIKE BEST ABOUT THIS JOB IS THE same thing that makes it impossible to do for 25 years," Tartikoff explains, still at work at eight o'clock one recent evening. "It's the constant motion. No two years, no two seasons, no two days are ever alike. And it's all fun. I don't resent having to sit down and come up with twelve story lines for *Punky Brewster.* On the other hand, I could go from that meeting to reading a script Gore Vidal wrote for the movie *Dress Gray* and trying to figure out how to improve plotting in a few places. From there, I might go and meet with some of my executives about what scheduling strategies are likely to give us the maximum benefit in the second week of the season against CBS and ABC. I even like being in the meetings on our Saturday-morning cartoons. Some executives will do anything to avoid those meetings, even if it means getting last-minute appointments with their dentists. But I love 'em. It's fun, making up all those characters. The only basis I have is what I would have liked when I was a kid. And when I think about myself as a six- or seven-year-old, I get all warm inside." ■

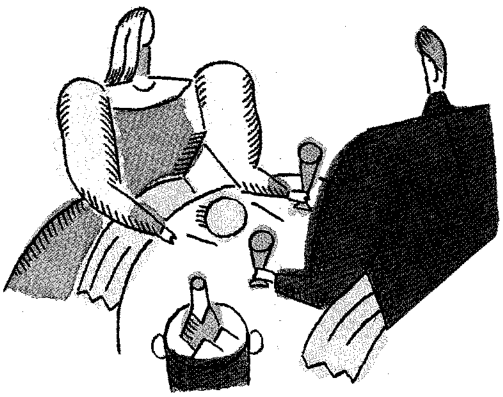

When art becomes fragrance...

LE PARFUM

Salvador Dali

BONWIT TELLER

GAEL GRAZES



BY GAEL GREENE

NIBBLING AND TROLLING—grazing—is our new mode of eating, and I rather like it. Taxiing to the edges of civilization in the quest for the new, the hungry New Yorker suddenly seems oddly tolerant, as if the point of eating were no longer culinary epiphany but rather just a bit of calcium and fiber to fuel the evening's networking, the morning's jog.

Sport-eating may be a yuppie invention, but even for us obsessed serious foodies—who have made fine dining a sacred rite—it's nice to relax a little. I suspect almost anyone would be happy sharing a couturier pizza, sipping great wine by the glass, or divvying five appetizers with a trio of chums and calling it . . . a perfect dinner. Even lumpy mashed potatoes appeal to nostalgia.

True, not everyone can bear the sensory assault of wide-open spaces, with their built-in cacophony, the surge of lemming flesh fighting for a perch, and vacant servers doing community disservice between trips to the unemployment office. Others find the din exhilarating and the tricked-up nymphets with shocking-pink cowlicks mesmerizing.

So read on. Grazing in more or less wide-open spaces—some lovable, a couple worthy of an anthropological expedition—is explored here, although definitely not in the order of my affection.

Fifth Avenue Grill

THE FIFTH AVENUE GRILL IS A pleasant-enough blooming of the California rash—an echo of Spago and Chez Panisse with its pizza, pasta, and viands tattooed by the grill. Vast it is, ivory-washed, with massive Corinthian columns and blond wood stairs climbing to a balcony perch, and the obligatory open kitchen where the chef may be spied sticking a finger in one ear.

Noisy after dark—I watch our waitress strain to read our lips—the Grill is less clattery by day, though already crowded with serious business-lunchers seemingly pleased to find good food, contemporary and unfussed with. If they're late getting back to work, they can blame it on the kitchen, which can be slow. Nothing I've tasted here would inspire a major detour, but the Fifth Avenue Grill is a welcome roost at a latitude where high-priced feederies are breaking out like chicken pox and boutiquification is in the cards.

Perhaps I wouldn't be quite so lukewarm if the house's hand with seasoning were less cowardly. A dash of salt or a blast of Parmesan at table sometimes helps, but I'd rather the chef tended to it in the kitchen with lemon or vinegar, with shallots or ginger or snippings of

ILLUSTRATED BY PHILIPPE WEISBECKER

fresh herbs. Still, though a hungry duo could conceivably spend $100 for dinner, grazing and sharing, they could while away the evening on much less.

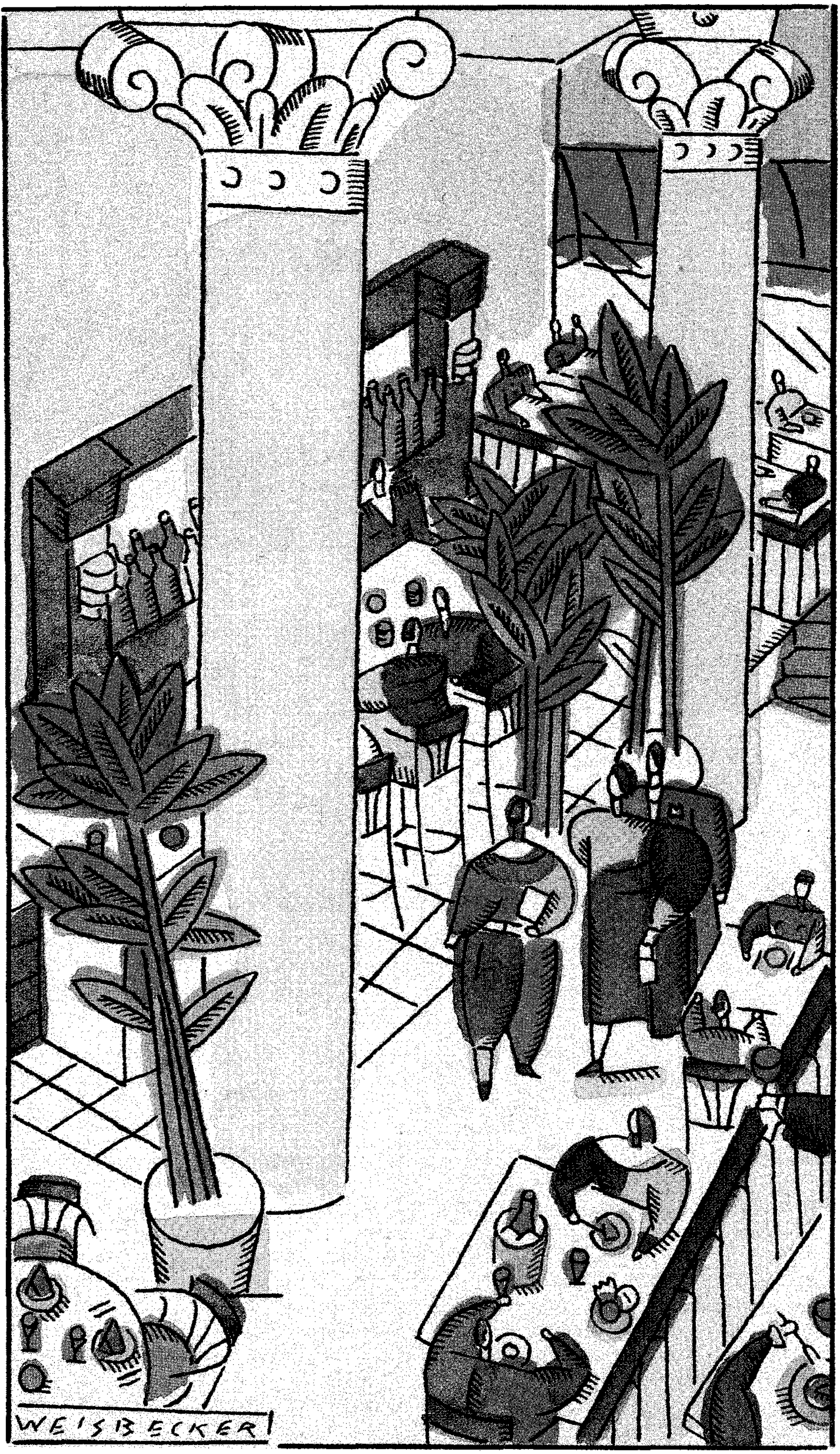
And there are satisfying moments. A melt of cheese on salad greens isn't really pure California (I tasted my first sautéed goat cheese on lettuce in Paris years ago), but this one—warm nutted Pipo Crem' with herbed croutons perfumed with walnut oil—is very lush. A small huddle of clams come bathed in saffron-spiked broth in a tangle of carrot strings with bits of red pepper. And even though the special sorrel soup with a monogram swirl of crème fraîche is a shade too chilled, the taste triumphs.

Mulard-duck terrine is dim and dull. Except for a really tasty tomato, basil, eggplant, and goat-cheese pizza, these modish eight-inch pies are strangely lackadaisical, decked out with costly gewgaws (shredded duck, sun-dried tomato, wild mushrooms) but minus any savor. Soggy calzone is even more vapid.

In contrast, pasta has definite oomph. Fettuccine with wild mushrooms, arugula, and bacon is a riot of tastes and deliciously rich, but mussels are an odd off-note in a zestiness of smoked sausage, tomato, and red pepper on penne. Take comfort in knowing that even in the evening din, a bid for tuna or bluefish "underdone" reaches sensitive ears in the kitchen, provoking fish tender as can be—fresh, moist, just cooked. Impeccably poached halibut is served with a lovely corn pancake. And with every entrée, properly cooked vegetables—yellow squash, broccoli, and string beans—are just buttered and tossed (not arranged, not lashed together with scallion thread or tortured into voodoo hex signs). Grilled game hen with herbs and lime is surprisingly juicy, lively, and a better bet than listless quail or rather pedestrian steak with Beaujolais and marrow. The red-alert blush of the roast pork loin scares off the usually intrepid tasters at our table—but I'm alive to say it is good, though the sauce tastes of chemistry.

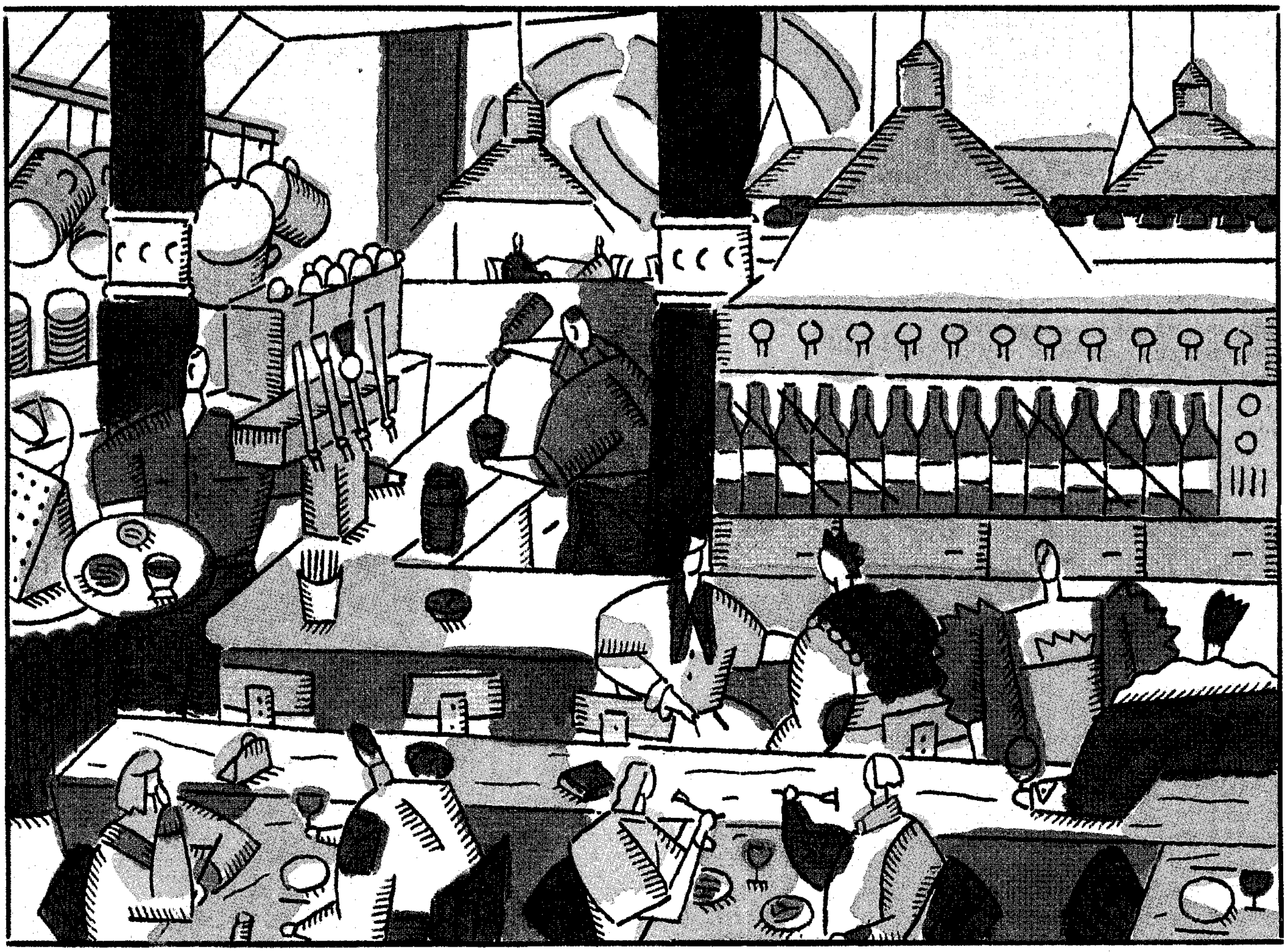
At lunch, large chunks of salmon could not be more carefully poached before being tossed with fusilli in a dill-flecked salad, but a stinginess of vinaigrette inspires a craving for mayonnaise. The garlicky sauce that arrives is the perfect tonic. No way to rescue the fiercely bitter ratatouille escorting a generosity of excellent bluefish. But lush ricotta-stuffed pillows of green ravioli in a soupy cream with confetti of red, green, and yellow pepper and ribbons of basil needs only a salty dose of Parmesan to counter a bit of blah.

Desserts here are headily sweet. Try dense, moist chocolate-chestnut cake, lemon tart with julienne of candied citrus peel, and the sensuous ice creams of the



FIFTH AVENUE GRILL

Pasta with definite oomph, fish treated with respect—at a latitude where high-priced feederies are breaking out like chicken pox and boutiquification is in the cards.



SOHO KITCHEN AND BAR

The pizzas are wonderful, and it's fun to share a "flight" of wines. Best of all, the people look real, not self-consciously outrageous or calculatedly dernier cri.

New York Ice Company, with irresistible cookies.

The Fifth Avenue Grill, 102 Fifth Avenue, near 15th Street (206-6740). Lunch, Monday through Friday noon to 3 p.m.; dinner, daily 6 p.m. to midnight; brunch, Saturdays and Sundays noon to 3 p.m. (starting September 28). A.E., M.C., V.

Soho Kitchen and Bar

IT LOOKS LIKE THE SOHO KITCHEN and Bar just grew around a series of existing masonry ledges and some radiators. And, in fact, it did. This soaring warehouse rectangle was once the pantry and kitchen for the Greene Street Café next door. But for some people, owning a restaurant is like eating potato chips—it's impossible to settle for just one. Having successfully bonded serious American cooking with cool jazz at Greene Street, proprietor Tony Goldman longed to open a beanery hangout—hearty eating on the cheap with great wine by the glass—to draw downtowners and his own pals, musicians and artists, riding a high at seeing all their work on his walls.

Goldman, you see, is the Medici of Greene Street. Instead of hiring an architect, he put his money into metal sculpture and grand canvases commissioned for the Soho Kitchen. It is he who hired artist Françoise Schein to design an illuminated subway map to sink into the sidewalk across the street. And when an uptown traditionalist complained about the primitive bathroom facilities below the Soho Kitchen, Goldman made the Florentine response. He asked sculptor Peter Bradley to come in with a blowtorch and etch a subterranean steel environment. But I'll give you odds he has not yet got around to putting locks on the powder-room stalls.

Thus, the Soho Kitchen, with its roller-dome bar and the longest Cruvinet lineup in town—the house can pour 96 wines by the glass and fourteen champagnes at any moment—its red-neoned NO SMOKING section, and the holograph of Goldman himself beckoning passersby from the front window, is the fruit of one man's personal megalomania. But it works.

Those *are* SoHo neighbors at the bar—artists and musicians, and probably Tony Goldman himself. The mix is lively, and even at its most boisterous, you can actually speak below a shout. Best of all, the people look real, not self-consciously outrageous or calculatedly *dernier cri.* The kitchen is somewhat exposed—a low décolletage but not total nudity. Prices are gentle: pizzas under $6, entrées $8.95

to $10.75, with a quality $2.95 hamburger available at the bar. The crisp ten-and-a-half-inch crackling-thin pizzas are wonderful. And it's fun to share a "flight," eight or so related wines in a comparative tasting. What is good is very good. But, sad to say, what is not is therefore doubly disappointing.

How perverse that the sensibility capable of blending a really zesty gazpacho and deliciously tangy yogurt-cucumber soup is guilty of pea-soup sludge. Or that the hand that produces impeccably fried catfish with a tastily perfumed ratatouille and crisp-fried soft-shell crabs on a mound of skin-on fries is also the perpetrator of savorless sea scallops (admittedly well cooked) in a gluey sauce. Chef Lee Rubin's short ribs with mashed potatoes is home-style heaven, but I've yet to taste a stew I cared to eat. Every day there's a vegetable dish. It might be a pepper, a tomato, and two halves of a zucchini, each stuffed differently and deliciously, or a handsome mix charred by the grill, lacking only a touch of garlic—or, alas, insipid ratatouille on rice with melted cheese. Fresh pesto sparkles on tender tortellini. Scalloped potatoes with garlic are sublime. But capellini with basiled tomato sauce is just mediocre. And someone has massacred the string beans.

Still, this is a spectacular wine bar and a cozy hangout, and the regulars are infinitely less demanding than I. At these prices, it's easy to feel content. And since Tony Goldman is a special friend, naturally I nag him all the time. And the menu keeps evolving. Last time I tasted them, the desserts were mostly irresistible: celestial lemon-blackberry trifle with whipped-cream ruffles, fine strawberry-macadamia-nut tart, and a molten chocolate mud pie that still haunts me. Four of us shared an $11 taste of Eiswein... like melted jelly beans. We all felt very rich. The Soho Kitchen is fun.

The Soho Kitchen and Bar, 103 Greene Street (226-9103). Open Monday through Thursday 5 p.m. to 1 a.m., Fridays and Saturdays till 2 a.m.; brunch, Saturdays 11:30 a.m. to 5 p.m. A.E., D.C., M.C., V.

Petaluma

IN THE BEGINNING, I HAD NO HOPE for Petaluma. It seemed to be pure hype, just another splash in a downpour of chic. Clearly, hugs from the critics were not needed. From the day the door opened, Petaluma was a bustling yuppie playpen. Elio Guaitolini and his partner, Anne Isaak, had worked hard a few blocks north, forging restaurant success with Elio's, so why shouldn't their stylish clone of Wolfgang Puck's Spago find instant affection? Let them eat couturier pizza and baked goat cheese, pasta with a Chinese accent,

"I just named my favorite hotel for my favorite person, Harry. Who else?" Leona M. Helmsley, President

When I married Harry, I changed my name to his. Now that the Harley Hotel is just the way we want it, we're changing its name to his.

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After all the improvements I made on the inside, such as magnifying mirrors, extra large bath towels, phones in every bathroom, it was time to put his name on the outside.

Helmsley

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hot-off-the-grill sea critters beside the nevitable open kitchen. It's the proven formula of the eighties—downtown grazng at a convenient uptown address.

But nothing tasted that first evening ustified the 45-minute wait to sit in Siberia. Nor did watching the waiter's juggling act, managing to carry three glasses of water in one hand by sticking a finger n each. Certainly not the hassle of borrowing money because I'd forgotten that Elio doesn't deal in plastic. Still, the peach sheen of the room casts a cosmetic glow. The baffled racket is almost benign. And I like to see the specials of the day typed, Lucite-framed, and set upon the table for leisurely contemplation. It beats the usual memory-straining verbal recitation. And the tariffs are moderated here. Two can share and dabble for under $50, though with entrées $5.50 to $15, a couple of serious eaters might spend much more (there's a $13 food minimum).

Happily, by late spring Petaluma seems less green, peachier in every way. Perhaps the young executives clustered at the bar are a bit too neat and polished. But some of them have the decency to be 30, even older, though tightly toned and toothed and cleverly blonded. Now the polenta of the day is positively voluptuous—crisp sautéed slices, firm and fresh, with twigs of asparagus and almond thins in a wonderfully rich cream. Though still soggy at the heart, and scantily dressed, the pizzas are somewhat better than before. And a generous cut of swordfish striped by the grill is splendid with lemon butter and a bit of tarragon. True, the mouth that first tasted a seafood sausage at Taillevent in Paris would find Petaluma's a pasty proletariat even in its satin saffron butter.

Encouraged even so, I return with half a dozen friends. The kitchen's creaking again. Corn chowder looks lovely yet is totally tasteless. Calamari is tough and vapid. There's sand in the salad greens. Imagine all this on one mound of fettuccine: chicken, Chinese cabbage, roasted red peppers, coriander, and scallions—but not a spark of taste. Tonight, even the swordfish is a loss. Indeed, judging from the smell, it might have been lost quite a while. Still, the crab cakes aren't bad. The hamburger comes in a delicious roll, and the coleslaw's a winner.

Tangy lemon curd graces a flaky tart. There is raspberry cheesecake, too, and a huge chocolate sundae may soothe any disgruntles. Orange caramel custard is so good that if you remember to bring cash, you may depart on a high. The yin and yang at Petaluma makes me fear that I can promise nothing but inconsistency. Even that is not guaranteed.

Petaluma, 1356 First Avenue, at 73rd Street (772-8800). Open Monday through

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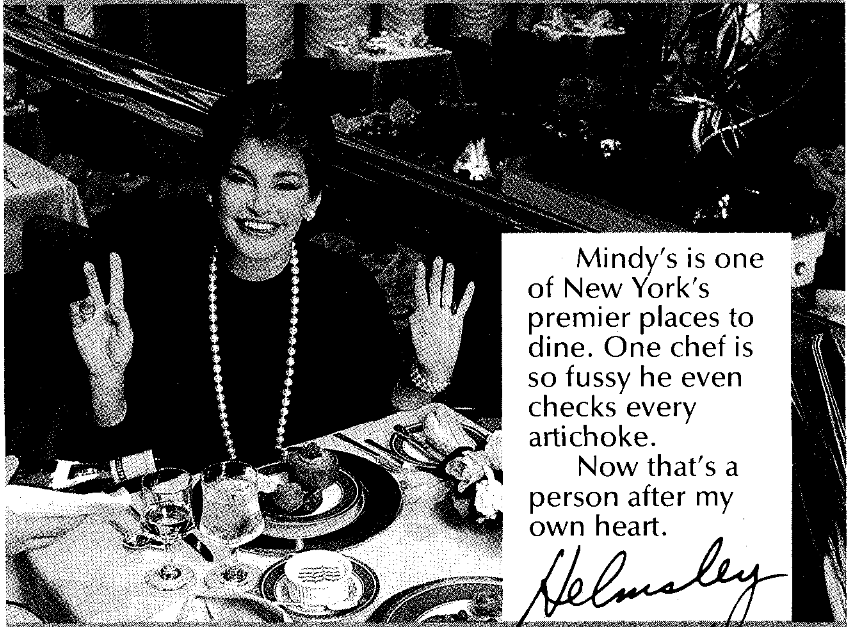

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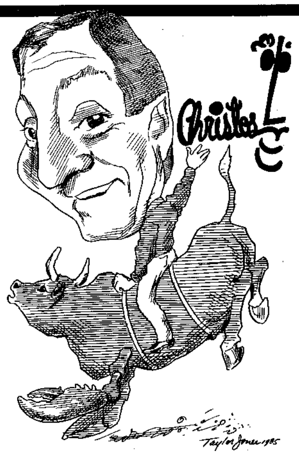

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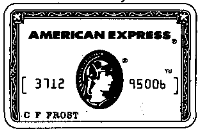

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America

IT'S NOT AN INNATE PREJUDICE against grazing in a gymnasium that sets my teeth on edge at America, a vast sports arena of reverberating clamor. And it's surely not any highfalutin disdain for America's dormitory cuisine. I could dine beatifically in the center ring of a circus (which this is) if it were benignly sound-muted (which this isn't) and if the menials knew their ears from their elbows (don't even ask). I actually love the pop-food celebration. Peanut butter, hush puppies, and Buffalo chicken wings are a few of my favorite things.

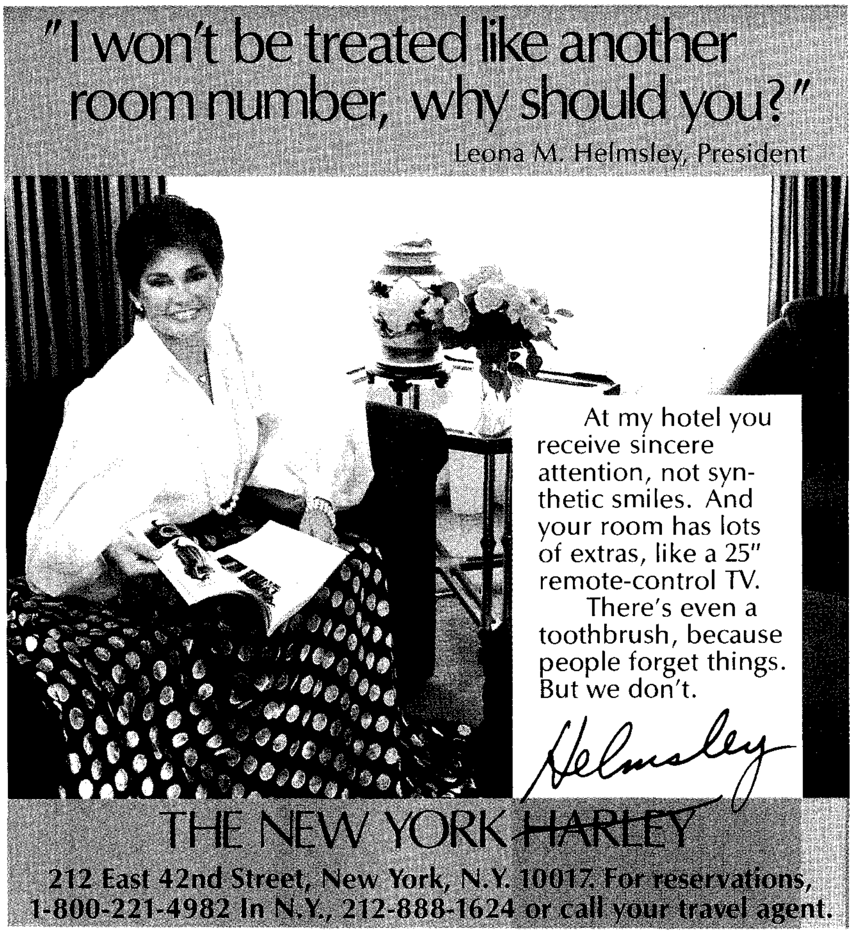
Everybody in my world got to America before me. I harvested the fruits of their reconnaissance. But nothing I heard quite hinted at the humiliation potential witnessed that first evening of personal exploration. An applicant for admission ahead of us has climbed two steps without permission. "Get off that step," one of two wardens commands. The challenged hopeful hesitates. "Get down," the doorman screams. "Down. Down. You're not getting in. That's it." It is a good imitation of Himmler. His cooler partner pulls him back, and then turns to us—standing there, stunned: "You two, go on in."

Whoosh. We are swallowed by the hurricane. If only I'd brought my little Hunting World earplugs. All 350 schoolroom seats ($47 each) seem to be occupied. I spy a sextet of middle-aged physicians and their wives. They look dazed. Next to this, Bellevue's emergency room on the night of a full moon would make the perfect setting for a romantic supper. The crowd is four- and five-deep at the bar—kids mostly, I'd say twelve to twenty—and (how to put this without seeming hideously snobby?) they look like they come from . . . unfamiliar Zip Codes.

Michael Weinstein strikes again. The cunning that brought us Ernie's, the Saloon, the Metropolitan Cafes, and more (the man feeds 50,000 mouths a week) hits its apogee. Once your pulse calms—if you aren't numb from sensory overload—you may admire the economic brilliance of Weinstein's scheme: the ultimate runway effect, the bar set on an elevated pink-and-green terrazzo stage, boosting liquor sales to subsidize the gentle pricing here.

Neon streaks overhead. Filters on track lights make stars on the floor. Weinstein asked designer Anthony Grammenopoulos (MGS Architects) for "a poetic elevation of American heroes" and got glorious murals in "the Navajo Indian palette of soft peach and earth tones"—subtle, almost miragelike visions of America.

For an insatiable gourmand, the menu



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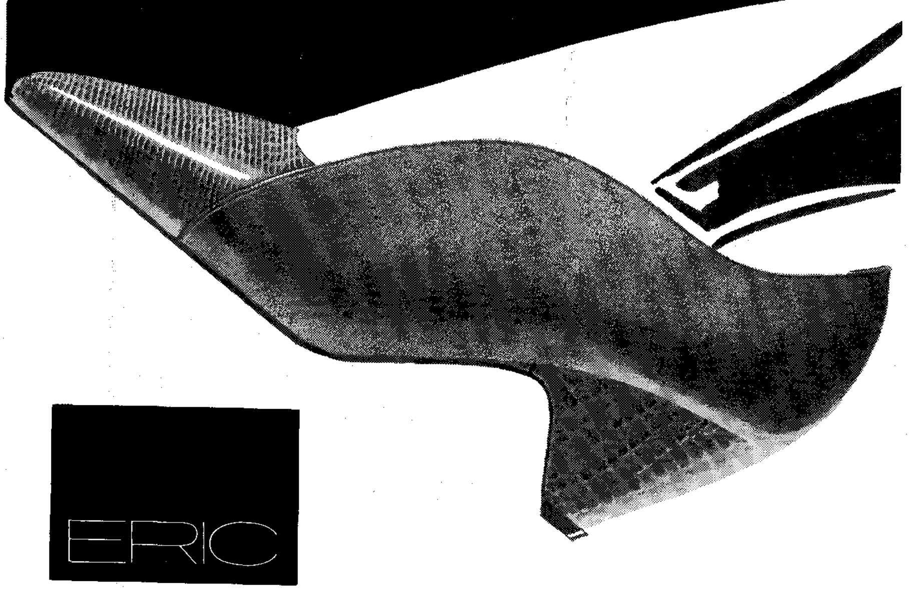

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is sublime torture, an irresistible roll call of adventure and nostalgia. How to choose? Shall it be apple fritters and Texas onion rings, southern-fried okra or Charleston cheese grits? Don't you want to try Three Wrecked on a Raft (eggs "adrift in a Cajun chicken bog") and Seminole gator chipolatas, or Albuquerque blue-corn tostadas with sour cream, guacamole, and salmon caviar? What about a Cajun Po' Boy or a fluffernutter . . . wait! Can't we share a potato-crust pizza with goat cheese and some Tennessee black-bottom pie? There is everything American to drink, too, from egg creams to pineapple wine from Hawaii. You figure it will take weeks of visits to explore the 191 offerings on this list. Here's the good news. Once will be enough.

Never mind that the kitchen extends the whole width of this 10,000-square-foot stadium—the chef has as much respect for his pastrami as for his sushi. Minimal. I'm not sure how the crew manages to spew forth this stuff, but I imagine vast lockers of frozen and pre-formed victuals popped into the microwave, dished up in gargantuan portions, garnished from a bathtub of al dente veggies. Granted, the serving crew in Hawaiian shirts can be good-looking. But there are clods among them, bringing entrées before appetizer plates are cleared, begging your assistance in cleaning up because their hands are burning. They agree that the salad should come with dressing but never bring it. And they scrape garbage from plates right under your nose.

Equally unlovable: pig-pull platter with pig too tough to pull or chew, lumpy "dream whips"—mashed potatoes with a gravy perhaps designed to taste canned—tortillas as delectable as Grandma's antimacassar, the nastiest guacamole ever encountered (were the avocados made by machine in Ohio?), mushy pastas swimming in sauce, rubbery eggs and dried-out chicken livers, sea creatures that taste faintly antique, burned toast, grilled mushrooms with a scent mimicking petroleum, tough salad greens sometimes yellowed, grimly gray duck sausage that would inspire a self-respecting duck to sue for defamation, overcooked tuna abused by I can't guess what in the marinade. And al dente rice does not make rice pudding.

To preserve sanity, most of this tasting was done at lunch, which is infinitely less punishing. Sun streams through the skylight over the deserted bar, and you can hear the music, everything from Simon and Garfunkel looking for America to "Blue Bayou" and patriotic marches. Businessmen in suntan gabardine come. So do their secretaries. You can have a burger and a Yoo-Hoo for under $10—even split a yummy brownie. And the entrées won't break you, either: $5.95 to $14.95. The macaroni is very cheesy (not as crisp as my mom's but good). I have a weakness for dormitory meat loaf and chili that tastes like Hormel's. The pizzas are safe. Thickly breaded, gluey crab cakes are almost edible. Grilled prawns are somewhat soft but savory. A special salad of shrimp in a light basil cream is a triumph—tons of shrimp and very tasty (I imagine I've been recognized, but it could just be innocent generosity in the kitchen). When it isn't stale, Death by Chocolate is quite intense—frosting with a bit of cake. Hot-butterscotch sundae is skimpy. But New Orleans pralines are great with a giant coffee cup of vanilla-bean ice cream. And though I've sworn off white chocolate forever, I must admit the macadamia mousse is elegant.

A scattering of friends, technically adults, insist they love America. For sure, if you're feeling logy, the shock will wake you. America is definitely worth an anthropological expedition.

America, 9 East 18th Street (505-2110). Open daily 11:30 a.m. to 4 a.m. A.E., D.C., M.C., V.

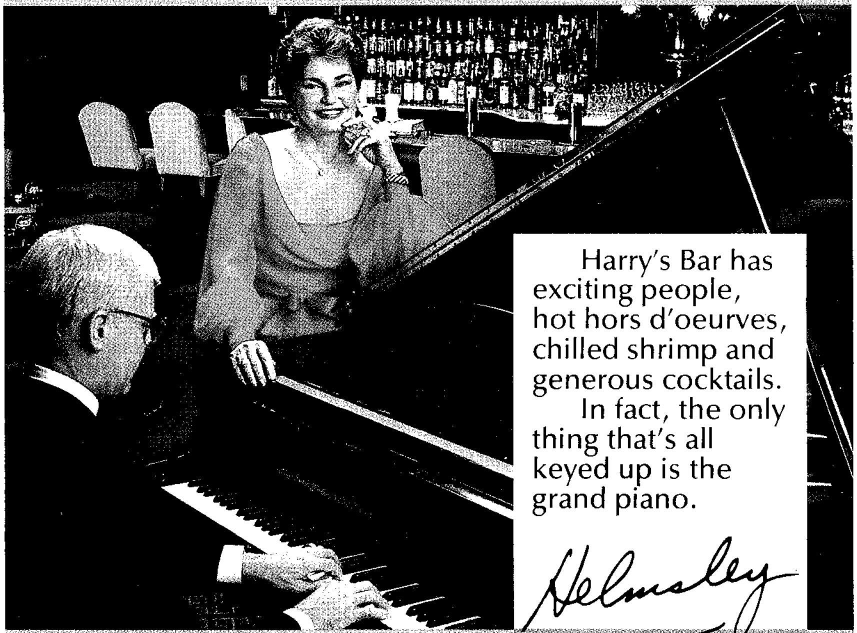
Bar Lui

BAR LUI IS THE TRIUMPH OF packaging over content. Hot. It really looks hot. Bouncers play ruby-velvet-rope domination games on the sidewalk. Cobalt blue glows like sky wars through the glass marquee above a bar that slithers from Broadway to Mercer Street, getting the max in Btu's from a long, tall, gangly space. And it *is* hot. Jammed from day one. Everyone looks infinitely nubile, highly shopped, assertively coiffed—the girls shorn, the guys often not. They cruise. They connect. They talk at each other seemingly oblivious to the mega-decibel din. My companion, looking like a Martian in his business suit, believes everyone under 40 is disco-deafened. "They read lips," he mutters.

There's a twenty-minute wait for a table, so we offer to eat at the bar—an appealing option here. Alas, there's not a vacant stool at 250 feet of bar, so we lean and loll till we inherit a tiny booth. There's a troop of staff here. Surely not everyone is a bubblehead, but our waitress is no asset. She notices there is only a quarter inch of grated Parmesan left in the cup, and leaves it anyway. Having delivered one dessert, she returns eventually with the second. "Here's your other thing," she declares.

Rumor has it the chef is good, overwhelmed by 300 trolling mouths. What a disappointment. The "contemporary Italian" menu reads like poetry. Imagine ravioli stuffed with eggplant and thyme-scented goat cheese. Envision pappardelle with lobster butter and Pernod, linguine tapénade with grilled salmon, filet

"I can't unwind in a high-pressure lounge, why should you?"
Leona M. Helmsley, President



Harry's Bar has exciting people, hot hors d'oeurves, chilled shrimp and generous cocktails.
In fact, the only thing that's all keyed up is the grand piano.

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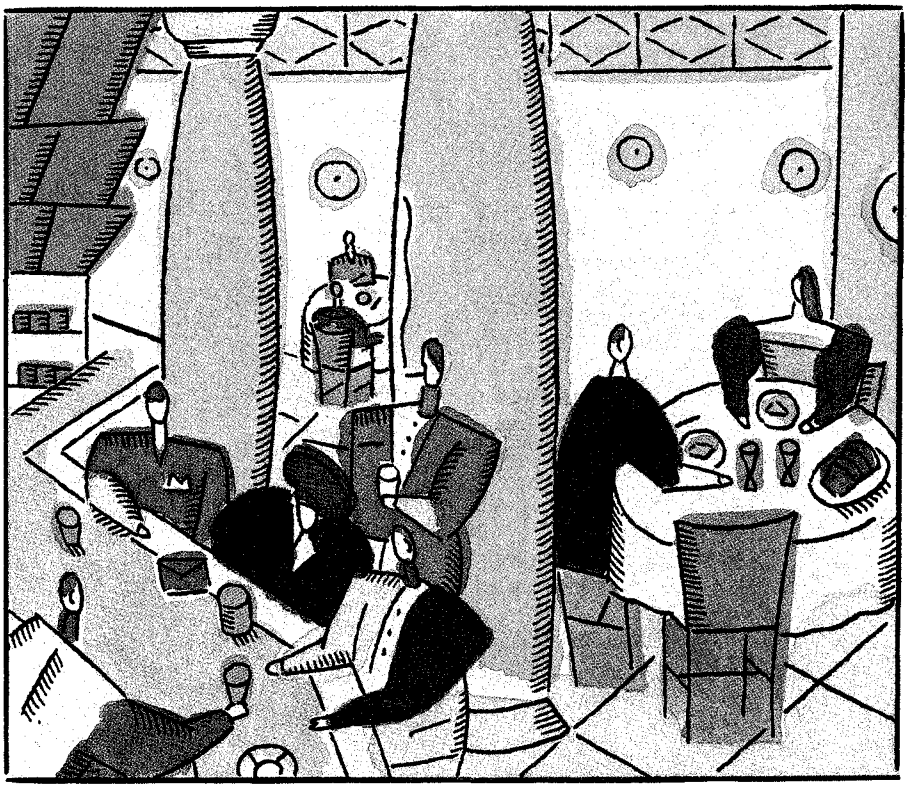


BAR LUI

Everyone looks infinitely nubile, highly shopped, assertively coiffed. They cruise. They connect. Forget about eating. Make it a night for sociology.

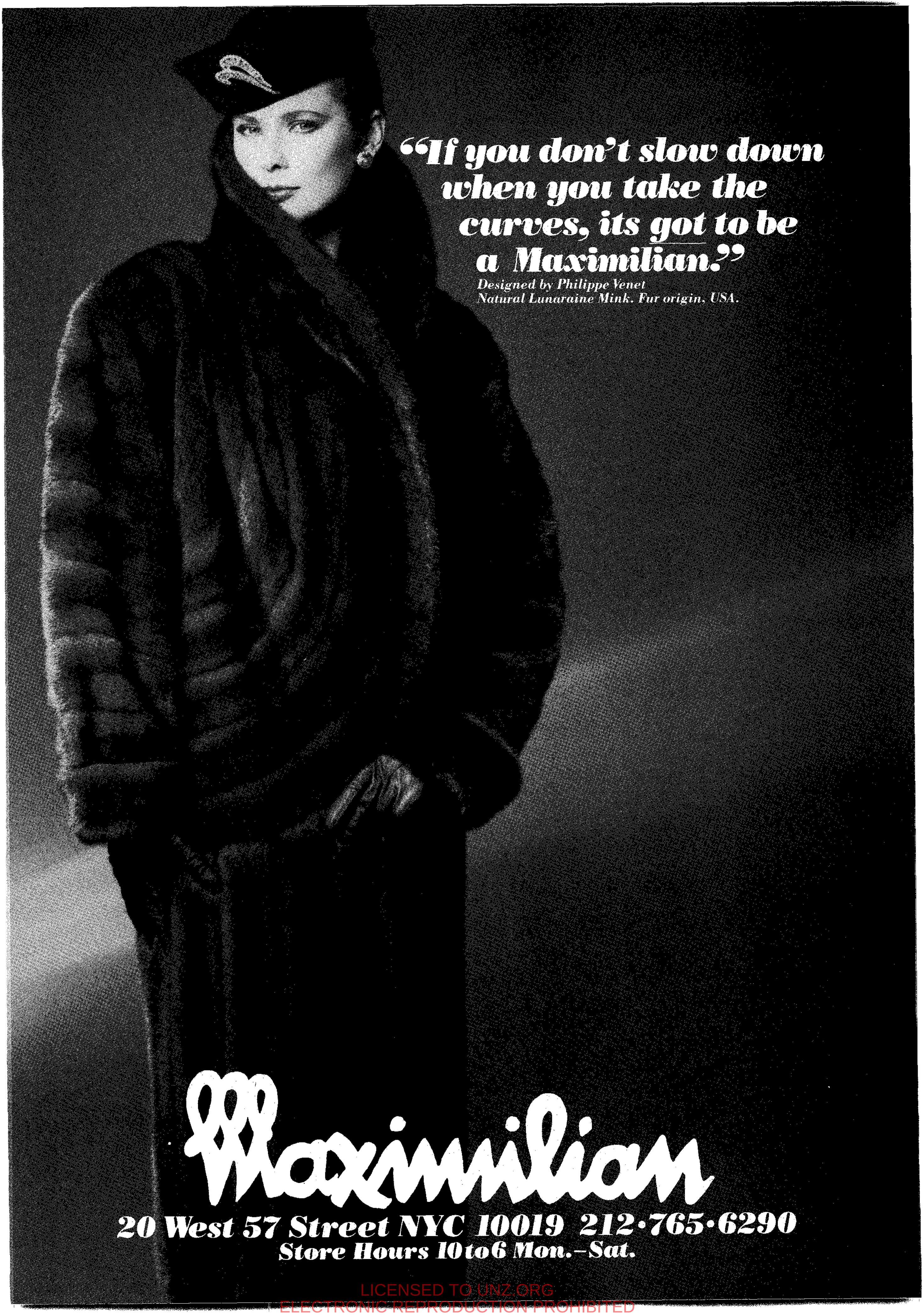
mignon with braised radicchio and Gorgonzola fondue, and meat loaf stuffed with roasted garlic, mushrooms, and fennel. If you're mad about food, you could faint just trying to decide.

The trompe l'oeil bread is the giveaway. It looks like the fabulous crusty product of Policastro. It is tasteless imitation. Fried calamari rings have as much character as supermarket frozen. A swamp of topping slides off the thick tasteless crust of a fennel-sausage pizza. Fetid garlic spoils a pizza bianco. And the same too-strong garlic taints grilled eggplant steak as well as *nuova milanese* noodles—tagliatelle with grilled radicchio and nubbins of scallops so bland they could be rubber erasers. At lunch one summer Saturday—only a scattering of tables are occupied (perhaps punklets sleep late)—a wonderfully handsome frittata layered with fettuccine, zucchini, tomato, and Fontina is vulcanized. Perfect poached egg in a compote of fresh vegetables on grilled peasant bread sounds—and looks—sensational, but it just doesn't work with half-cooked vegetables. Another perfect poached egg can't rescue a salad based on spinach, overdone duck liver, soggy bits of bacon, and wilted greens.

It's not often that I can't persuade taster friends to linger for dessert. But at two separate meals here, I encountered full-scale rebellion. Thus, I can report only that fruit pâté, with its foamy texture, is cheerless, and the semifreddo is a mixed bag—smooth dark chocolate, icy strawberry, and inoffensive pistachio.

But let's not be so stuffy. The tiny gnocchi aren't bad at all, even if the strong tomato sauce does obscure any saffron allegedly present, and the rigatoni with sausage and wild mushrooms is pleasant. Prices here are gentle by today's warped standards: pastas $6.95 and up, pizzas all under $8, entrées $7.50 to $14, lunchtime sandwiches $5.25 and up. Forget about eating. Drink and nibble. Make it a night for pretty-young-thing-watching and sociology.

Bar Lui, 625 Broadway, near Houston Street (473-8787). Lunch, Monday through Friday noon to 3 p.m., Saturdays and Sundays till 5 p.m.; dinner, daily 5 p.m. to 1 a.m. A.E., M.C., V. ▬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By Corky Pollan

Table Haute

If you've wondered where the *chefs de cuisine* at La Côte Basque and La Caravelle buy *their* truffles, raspberry vinegar, or hazelnut oil, wonder no more. Rachel Akselrod and her husband, Marcel, have been supplying foodstuffs to finicky New York chefs for years. Now the Akselrods have opened their warehouse to all on Friday afternoons. Here you'll find Scottish kipper fillets and sides of smoked salmon, vinegars both subtle and heady, nine kinds of oil, and hard-to-find tins of leeks, flageolets, chanterelles, cèpes, and morels. For the self-indulgent, there's fresh foie gras, caviar, and truffles. And chocolates—eleven varieties of Valrhona (available only here)—the secret of every French pastry chef's triumph. And it's all at wholesale prices. —**Gillian Duffy**

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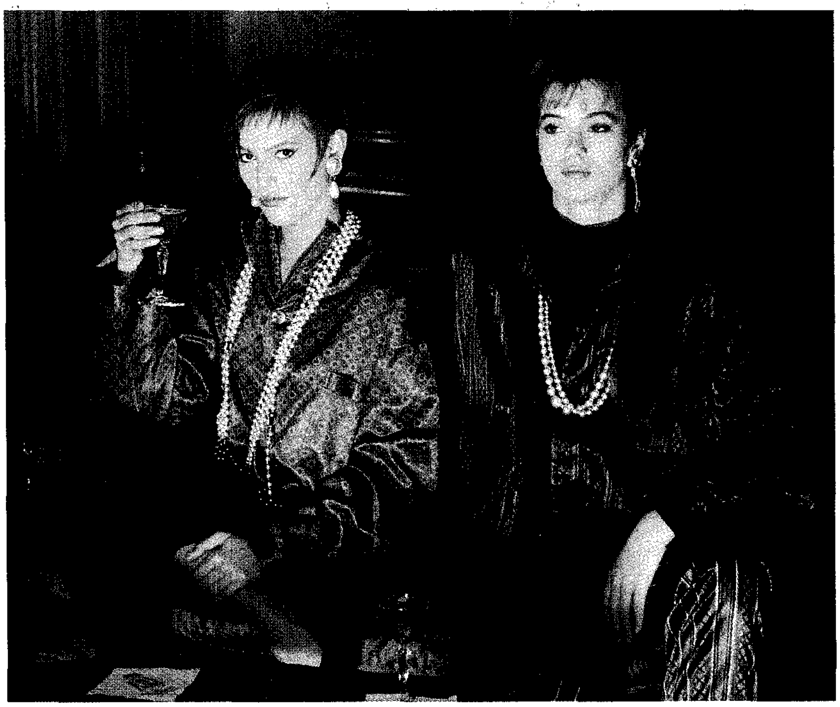


Bedtime Glory

What European gentlemen wore to bed in the forties will see New York ladies through this season's social whirl. Unmatched pajama tops and bottoms, of shimmery brocade, sensuous satin, and seductive paisley, are from a collection put together by Stewart Richer, owner of Reminiscence, and are $26 each. Richer tells us that fabrics this luxurious are just not seen today. With these delicious pj's, feeling is believing.

REMINISCENCE/*74 Fifth Avenue, near 13th Street/243-2292*

Models: Samantha Phillips and Janice Savité of Click. Hair and makeup: Gabriella. Jewelry on models: left, Marla Buck Eccentrawear; right, pearls by Robert Lee Morris for Donna Karan and earrings by Erich Rhein, both at Artwear. Shoes from Vittorio Ricci. Photographed at the Algonquin Hotel.

Beauty and the Feast

When customers began buying Peri Wolfman and Charley Gold's complete displays of table settings, these two realized it was a *look* they were selling, not glasses and bowls. Now Wolfman and Gold have captured that look in *The Perfect Setting* (photographed by Gold). Here, you'll discover heirloom-lace napkins on a bare pine table, paper-doily place mats at formal dinner parties, and stacks of big bold restaurant china everywhere. And such smart tips as using bright and thirsty washcloths as napkins, bedspreads as tablecloths, even brown paper bags as serving bowls. From breakfast in the boardroom to poached fruits served in an armoire to an endearingly pragmatic Chinese take-out supper (served right from the cardboard containers), this book sets the matter straight. Sideboards filled with Limoges and Baccarat won't hurt, but what's really needed for enchanting tables is a soupçon of wit.

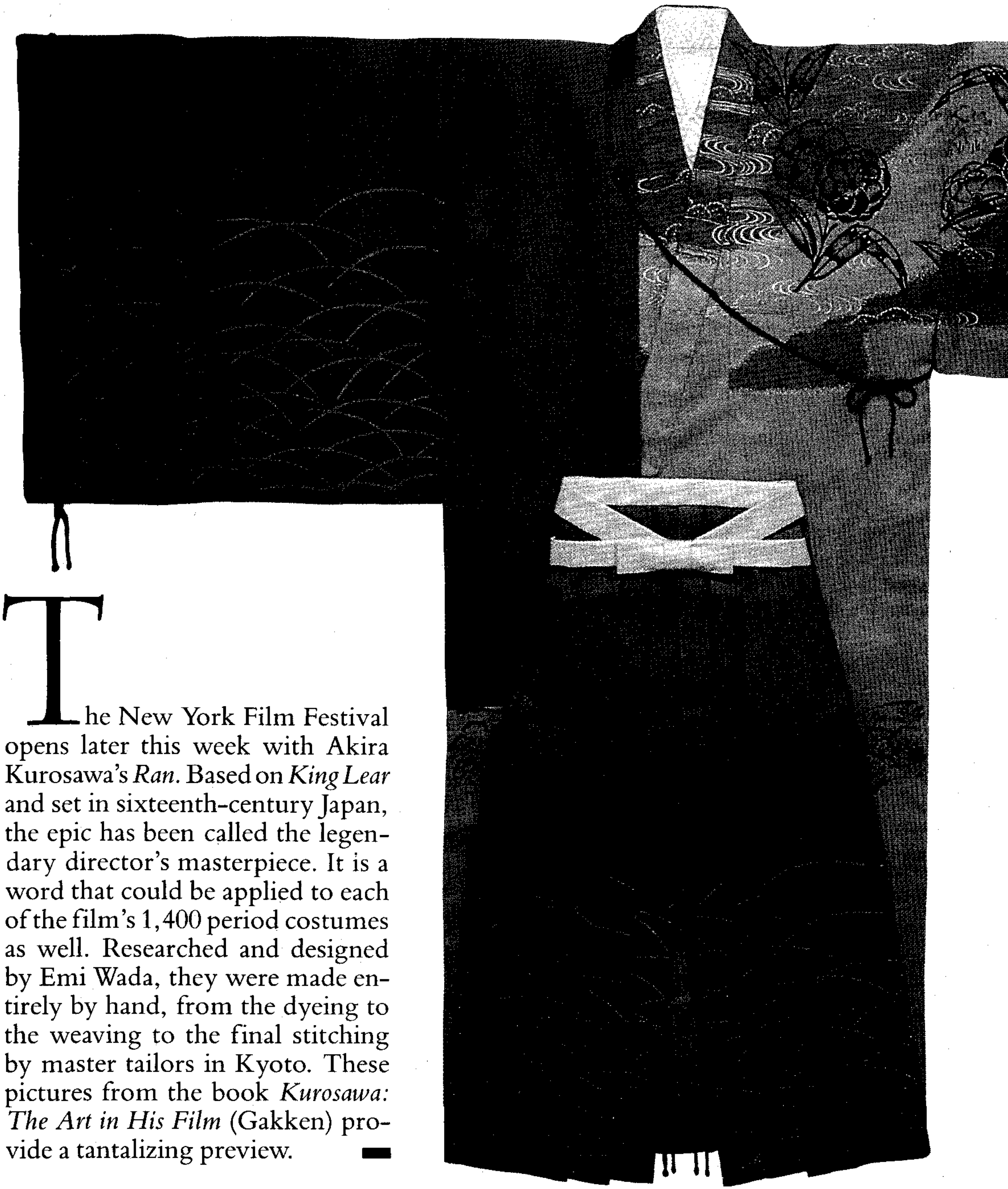
The PERFECT SETTING
PERI WOLFMAN
CHARLES GOLD

THE PERFECT SETTING/$35/Harry N. Abrams

Photographs: top, Daniel Kron; left, Ted Hardin; bottom, Charles Gold.

By Wendy Goodman

THE ORIENT EXPRESSED



The New York Film Festival opens later this week with Akira Kurosawa's *Ran*. Based on *King Lear* and set in sixteenth-century Japan, the epic has been called the legendary director's masterpiece. It is a word that could be applied to each of the film's 1,400 period costumes as well. Researched and designed by Emi Wada, they were made entirely by hand, from the dyeing to the weaving to the final stitching by master tailors in Kyoto. These pictures from the book *Kurosawa: The Art in His Film* (Gakken) provide a tantalizing preview. ■

AKIRA KUROSAWA HAS CALLED *RAN* THE CULMINATION OF HIS CAREER. IT IS THE DIRECTOR'S TWENTY-EIGHTH FILM.

Photograph by Kaku Kurita/Gamma-Liaison.

Movies/David Denby

PLENTY OF NOTHING

"...*Plenty* is an entertaining but shallow film in which theatrical temperament tries, and fails, to do the work of intelligence..."

REBEL WITHOUT A CAUSE: *Meryl Streep in David Hare and Fred Schepisi's film.*

"I WANT TO CHANGE EVERYTHING, AND I don't know how," says Susan Traherne, the spectacularly restless heroine of David Hare's celebrated play **Plenty**, which has been made into a handsome and entertaining movie. Susan's statement, as director Fred Schepisi has said, assumes an emblematic importance. As a young woman, Susan (Meryl Streep) serves as a courier for the British secret service in occupied France. What happens to her there—the danger, the glamour, the hair-raising chance meetings—leaves her with an expansive and heroic vision of life's possibilities, a vision she cannot ever fulfill in England's gray postwar years. Horribly frustrated, she becomes a troublemaker, a madwoman, a bitch.

Hare, who adapted the play himself, sets *Plenty* against the waning years of the Empire, a period in which, in his view, British power collapsed into an obsession with loyalty, propriety, and manners. But manners are precisely what Susan rages against as an offense against truth. Edgy and combative, she feels superior to most of the people she meets and works with; she makes scenes, falls apart, and becomes a misery both to herself and to the devoted man (Charles Dance) she marries, a career diplomat. Her only refuge is memory—long, aria-like recollections of the war, in which the image of a fellow spy descending in a white, billowing parachute (it is a recurring motif) eases her pain like a drug.

What does Susan mean when she says that she wants to "change everything"? After the war, she never leaves her drawing room except to rampage through jobs for which she is patently unsuited. Her remark doesn't link up with anything specific that she does or even hopes for. Susan has a challenging temperament for a heroine—Hare has made her both courageous and dislikable, both noble and ineffective—but as John Simon pointed out when the play opened here, Susan doesn't make sense, she doesn't add up. And the movie version of *Plenty*, for all its wit (line for line, Hare is a wonderful writer), doesn't add up, either.

Young people in Europe who joined the secret service or the partisans to fight the Germans were often committed anti-Fascists, and when Susan, at the end of the war, speaks as if a new political era were at hand, we think she is politically motivated, too. But Hare, mysteriously (or perhaps cannily, so as not to lose any part of the audience), gives her no political interests or identity at all. Certainly there were more than a few people around after the war who would have been glad to tell her exactly "how" it was possible to "change everything," but none of them even makes an appearance, and Susan herself does not become a Communist, a Socialist, a Laborite, a disarmament-leaguer, an anti-vivisectionist, or even a Salvation Army major. And though some women might claim her as a victim of male supremacy, she doesn't become a feminist either. As far as we can make out, she is completely self-absorbed.

But let us take her as Hare presents her—as a young person who joined up purely for excitement. What might she have done with herself after the war? A woman with a habit of flamboyant self-expression, eager to set everyone straight; eloquent, melodramatic, bracing—such a woman might have become an actress. Or perhaps a teacher or writer. No? All right, then! A heroine of private life, a heroine of selfishness (for heroism of that strain is more than possible and extremely interesting—for example, Gwendolyn Harleth, in George Eliot's *Daniel Deronda*). But Susan, after an unsuccessful attempt to conceive a child with a working-class man (Sting), settles into a conventional marriage.

Susan rails against cant and evasion. She wants life to be large and vivid and as clear-cut as a slap across the face. With that much anger in her, what on earth is she doing working as the assistant manager of a shipping office? How could she wind up, a few years later, sitting in committee with the assorted muttonchops planning the coronation of Queen Elizabeth? What possesses her, a few years after *that*, to go into TV advertising, as a writer of dog-food commercials? This last occupation appears in the movie barely long enough for Susan to violently reject it. In each of these jobs, she is bored, bored, bored, and she storms out. But someone who goes through life demonstrating her superiority to whatever she's doing comes closer to comedy than tragedy and may in fact run a fair danger of being called a stuck-up prig. Enough! It is not Susan but the playwright who has found the wrong jobs. His conception of the character is false. This woman devoted to plain speaking marries a man professionally obligated to speak tactfully. Is it any wonder she breaks up his dinner parties with obscene tirades? In the theater, where we are limited to the stage and the actors, we may be grateful for anything that sets off sparks, and such contrivances can pass unnoticed. But in a movie, with the great world, in all its possibilities, lying ready to hand, we can't help noticing that the game is rigged.

Plenty is a shallow, snobby film in which theatrical temperament tries, and fails, to do the work of intelligence. Susan rails against hypocrisy as if it were the devil's own work, and even this strikes me as a bit much. Sometime during the war, George Orwell came to feel that in the age of Hitler and Stalin such unshakable British vices as hypocrisy and snobbery actually possessed a certain value in shoring up the remnants of public morality. A man obsessed with appearances would go only so far in letting his actual behavior slide. In the twentieth century, the truly evil ignore appearances—they know that evil has its own attraction.

Meryl Streep brings her considerable gentleness to the role, so her outbreaks of temper are truly shocking, and she has one great scene—a dinner party during the Suez crisis, in which she is smashingly dressed in a black strapless gown and her neck looks snaky and powerful, darting this way and that as she rakes the guests and her husband with her scorn for Britain's declining power. She can make neurosis disturbingly sexual. In scene after scene, she achieves a beautifully sustained mood, but she doesn't show us how the moods are connected to one another. How could she? Susan has no core—she's an idea for a character, not a living woman, and the greatest actress in the world couldn't make sense of her.

The supporting cast is exceptionally strong. The tall, broad-shouldered Charles Dance commands enough glamour to make the self-sacrifice of his young diplomat appear an act of choice rather than a reflex of helpless adoration. As an old-fashioned statesman who seems like a stuffed shirt but turns out instead to live by a noble ideal of public conduct, Sir John Gielgud is brilliant and hilarious once again—the audience cracks up from the smallest lift of that familiar ample nose. Ian McKellen is appropriately chilling as the Foreign Office higher-up who puts Susan in her place, and the pie-faced TV entertainer Tracey Ullman, as Susan's happy bohemian friend, Alice, is a real find. Fred Schepisi works as much physical detail into the script as he can, but he's stuck shooting Hare's conception: Susan must be front and center in every scene, a litmus test of England's worth. Alas, the director can't put enough of England into the movie for us to get an idea of what's bugging his heroine. She remains a flailing neurotic, embittered and hapless—a symbol without larger meaning. ■

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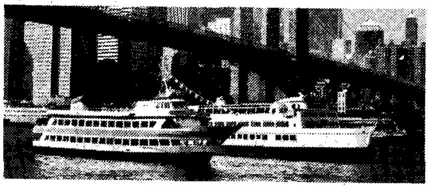

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Books/Joe Klein, Rhoda Koenig

THE ROUTE OF GOOD INTENTIONS

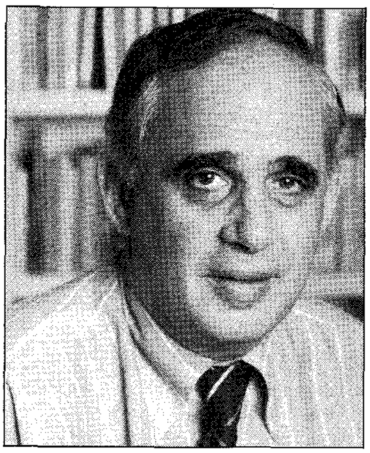
"...*Common Ground,* the story of school busing in Boston, tells how the dream of community was mugged by the reality of race..."

Common Ground: A Turbulent Decade in the Lives of Three American Families, *by J. Anthony Lukas. Alfred A. Knopf; 659 pages; $19.95.*

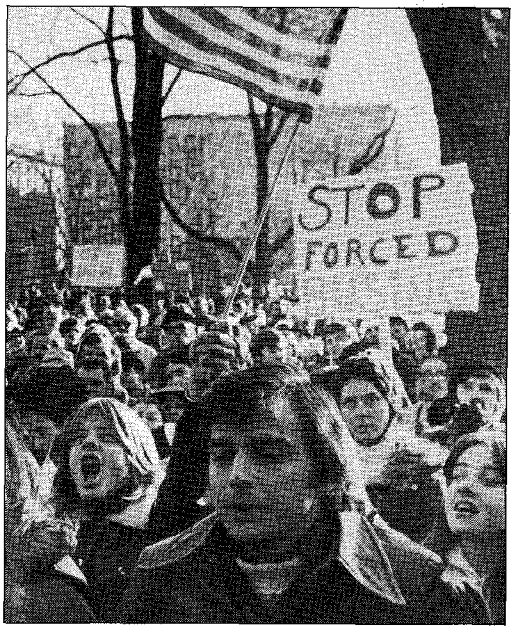
"NEIGHBORHOOD," JANE JACOBS WROTE a quarter century ago in *The Death and Life of Great American Cities,* "is a word that has come to sound like a Valentine." Jacobs—a romantic, but no sap—was being sardonic, but her irony was lost on a whole generation of urban reformers. They were children of the suburbs, for the most part, searching for Community with the same purblind ardor their parents had devoted to Security. They believed that the lost ideal might be found in cluttered, spontaneous urban neighborhoods, unsullied by highways or grand public works, where people took care of each other instead of their lawns.

Although there weren't many such places left by the mid-1960s, Boston was a city just *filled* with messy, unplanned, unrenewed, and unrepentant urbanity. It still had real neighborhoods; not only that, the neighborhoods showed signs of what was then called "political consciousness," uniting—across ethnic and racial lines—to fight the various highway and housing bureaucrats trying to eviscerate and sterilize the city. There was hope that Boston might become a humane quilt of communities, the ultimate unsuburb. It was a fantasy, of course, but a benign one (and not unique to Boston)—a utopian vision of the 1960s that still seems attractive today.

Common Ground is the story of how the dream of community was mugged in the 1970s by the reality of race. It is, most specifically, about what happened to three Boston families—the Twymons, McGoffs, and Divers; poor blacks, poor Irish, and Wasp professionals—during the decade after the assassination of Martin Luther King Jr., the decade in which court-ordered school busing came to Boston. But it is not merely a book about Boston and busing: *Common Ground* is, in an oblique, subtle way, the story of that generation of Jacobs-influenced urban reformers and their well-intentioned but ultimately disastrous attempt to bring the idealism of the early civil-rights movement to the xenophobic neighborhoods of the inner city. It is social history of the very best sort, without the wholesale theorizing that so often mars this kind of work, anchored to reality by the enigmatic lives of ordinary people. It is a fitting sequel to the work of Jane Jacobs, and to Robert Caro's biography of Robert Moses, *The Power Broker,* carrying the pathetic story of urban America into the late twentieth century.



J. ANTHONY LUKAS: *A book as cluttered, eclectic, and alive as a Jane Jacobs neighborhood.*



The three families act as a clothing-store mirror of sorts, reflecting one another—and Boston—in ways that reveal the fractured complexities of city life. The Divers live in a renovated South End brownstone... just a few blocks from the housing project where Rachel Twymon, a black woman, exists on welfare with her six children... several of whom are bused to Charlestown High School... where they confront the children of Alice McGoff, a widowed mother of seven who works for the phone company and is active in the anti-busing movement.

The Divers seem closest to the emotional heart of the book: Colin, an editor of the Harvard *Law Review,* makes a classic late-1960s decision, passing up a fancy corporate job to work in Kevin White's City Hall after the death of Martin Luther King; his wife, Joan, becomes executive director of a charitable trust that specializes in urban problems. Their move to the South End is not so much gentrification as a moral commitment to the inner city, made in the days before the term "young urban professional" was acronymed and discredited. They spend the next decade watching in horror as the McGoffs and Twymons of Boston have at each other and tear the city apart. The "progressive," integrated neighborhood school that Joan helps create is destroyed by the busing plan; Colin finds himself chasing a mugger down the street with a baseball bat. Eventually, the Divers are forced to make a classic late-1970s decision, as sad as it is inevitable. Eventually, too, the city of Boston is left with a still-segregated wasteland of a school system.

Early on, Colin experiences an epiphany of sorts at City Hall: "For three years now, [he] had spent most of his time contending with demands from the resurgent neighborhoods [which were] primarily concerned with *stopping* things. Colin, who had joined the White administration to act on behalf of the disadvantaged, was becoming, instead, an expert in blocking action. And even when he or the Mayor took positive action, Colin was no longer confident that it would produce the intended results. He knew now that even the best-intentioned programs sometimes produced dubious social consequences."

That is as close as J. Anthony Lukas comes to stating a theory in *Common Ground,* a book as cluttered, eclectic, and alive as one of Jane Jacobs's fantasy

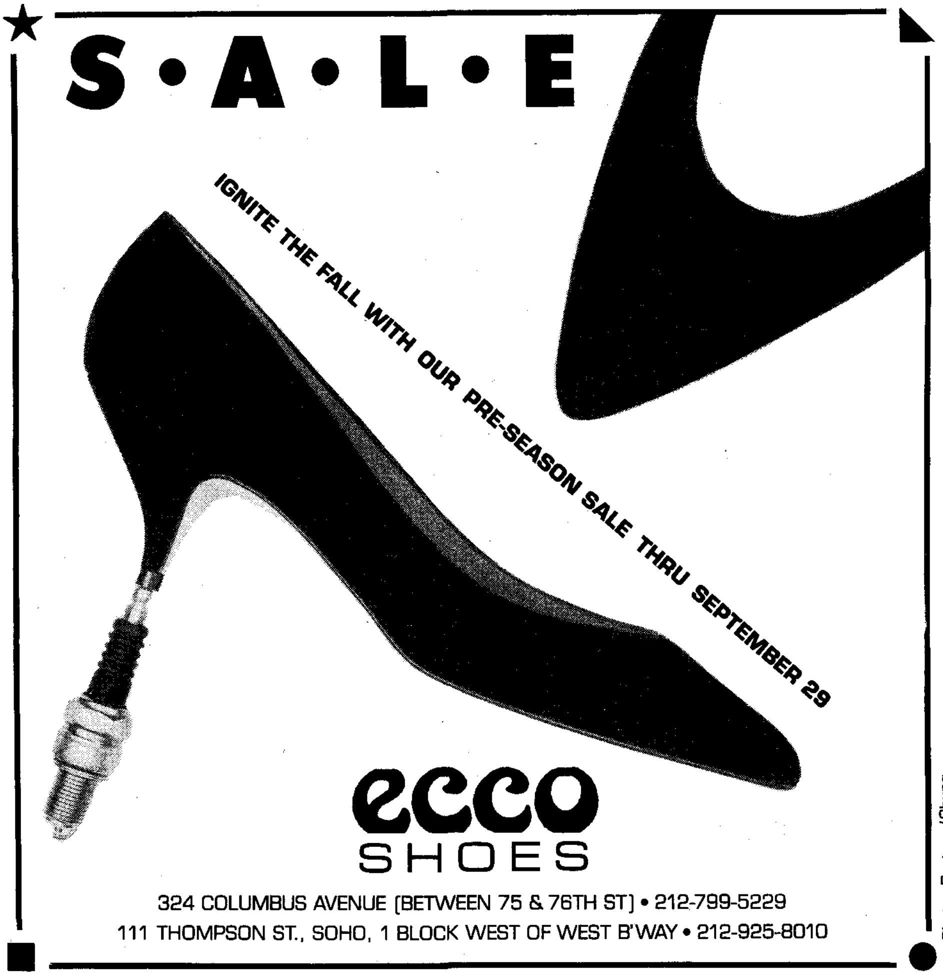
Photographs: left, ©1985 by Thomas Victor; right, Eugene Richards/Magnum.

neighborhoods. His narrative moves easily from intimate conversations between mothers and daughters to such things as the intricacies of 221(d)3 housing to the rules of Charlestown street games (including one in which the object is to steal a car, alert the police, and outrace them). At times, the families get lost in the shuffle; occasionally, they seem little more than props for a discussion of "larger" issues, but always they reemerge, triumphantly human and complex: Rachel Twymon, paralyzed by dignity as her family disintegrates; Alice McGoff and, especially, her daughter Lisa, who can't quite allow herself to become a racist; and the Divers, whose journey from idealism to isolation is a trip that all too many chastened survivors of good intentions and tough neighborhoods can readily understand. **—J.K.**

In Country, *by Bobbie Ann Mason. Harper & Row; 247 pages; $15.95.*

"YOU CAN'T GET LOST IN THE UNITED States," says Sam Hughes, a seventeen-year-old girl on her first trip out of Hopewell, Kentucky. Sam is talking about the interstate highway system, but she could as easily be referring to the mass-produced America of Bobbie Ann Mason's novel, a world of shopping malls, rock videos, commemorative T-shirts, and frozen tacos. Besides such artifacts, *In Country* is flecked with news items ("Some journalists are debating whether Walter Mondale's choice of a woman will help or hurt the Democratic ticket") that often give it all the vivacity of a campaign report by Elizabeth Drew. *In Country* takes place in "the summer of the Michael Jackson *Victory* tour and the Bruce Springsteen *Born in the U.S.A.* tour," and many songs by Springsteen, Donovan, and the Doors are played throughout its pages. Many reruns of *M*A*S*H* are watched, pondered, and discussed. Sam thinks "it would be good for [her uncle] to talk about [Vietnam] more, . . . the way Dr. Sidney Freedman on *M*A*S*H* got his patients to talk out their anxieties. But she knew very well that on TV, people always had the words to express their feelings, while in real life hardly anyone ever did. On TV, they had script writers."

Books sometimes have book writers, too—writers who put colorful words into their characters' mouths, or give them expressive actions to perform. But Bobbie Ann Mason's novel, in its plot and prose style, succumbs to the lassitude afflicting all the unambitious citizens of Hopewell. Sam lives with her Uncle Emmett, a Vietnam veteran—her father died in Vietnam before she was born, her mother has remarried and moved away. Emmett won't work ("Most jobs are stupid") or have anything to do with women; they live off government benefits and



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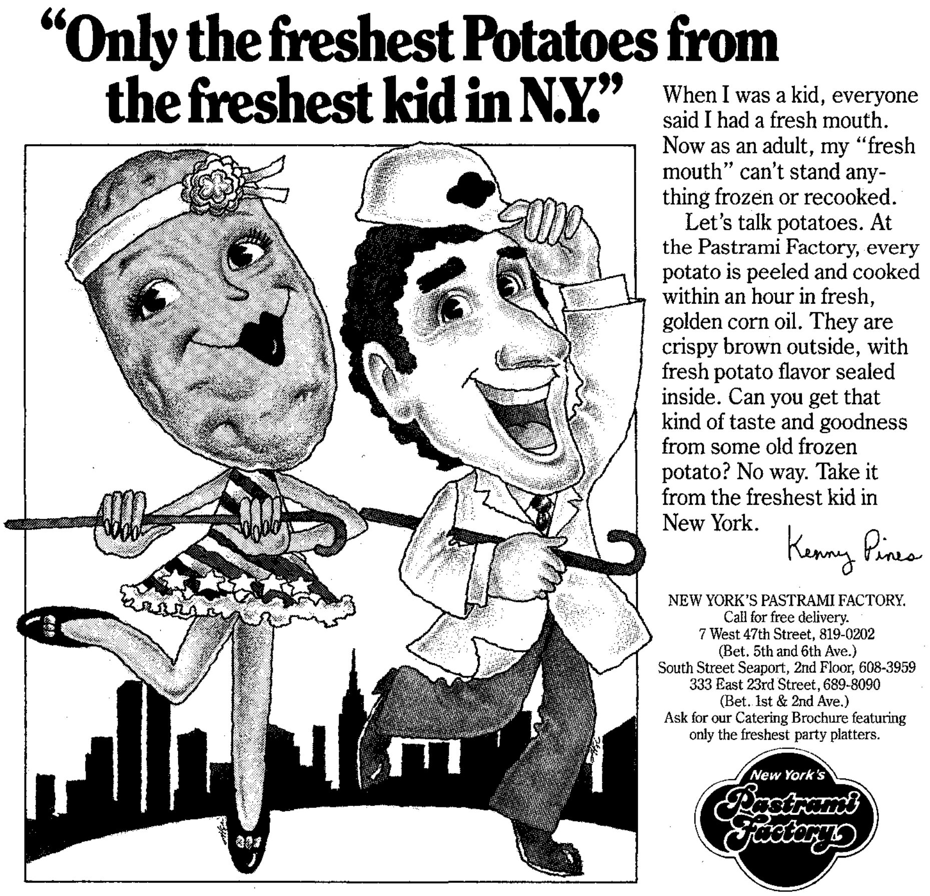

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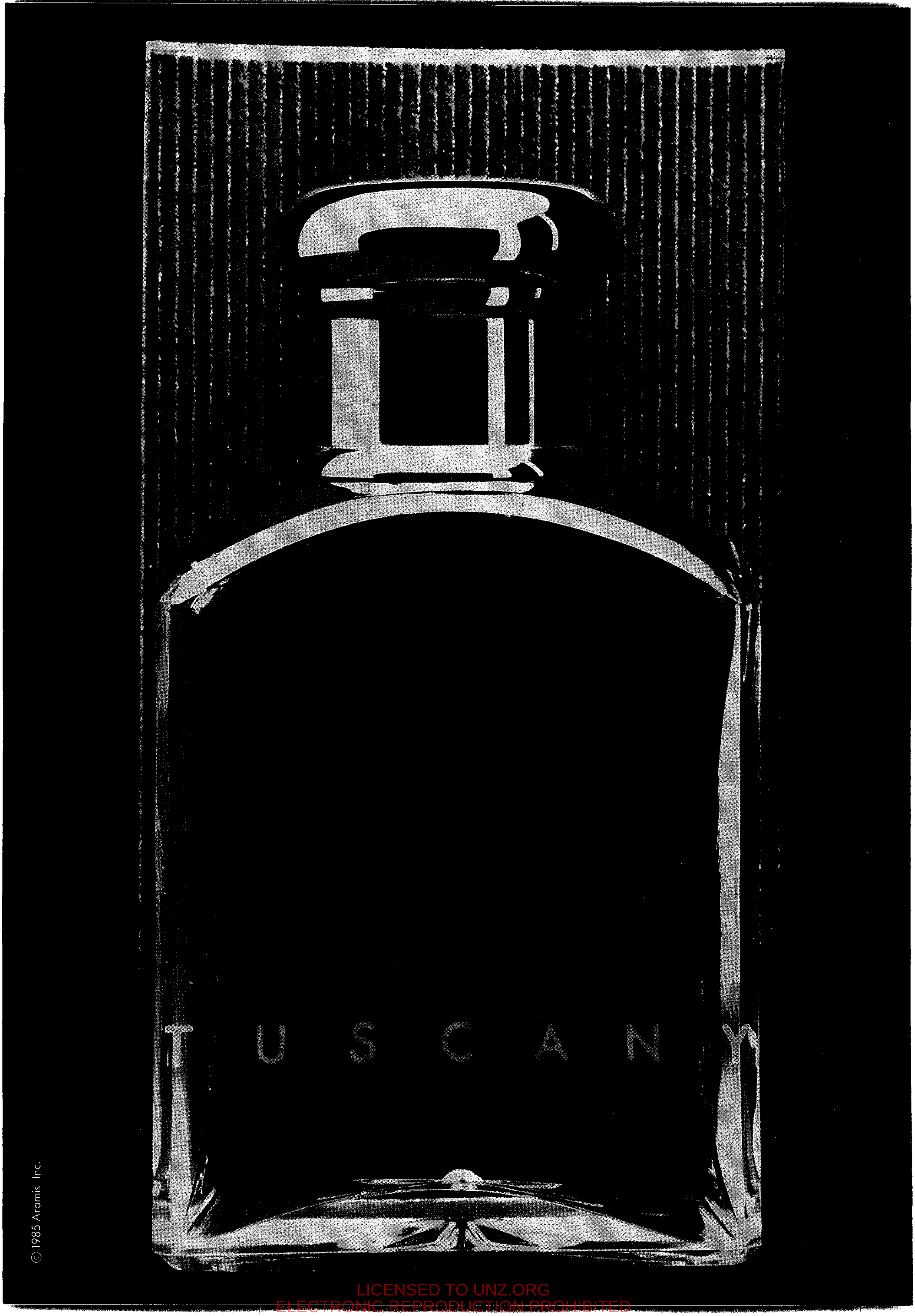

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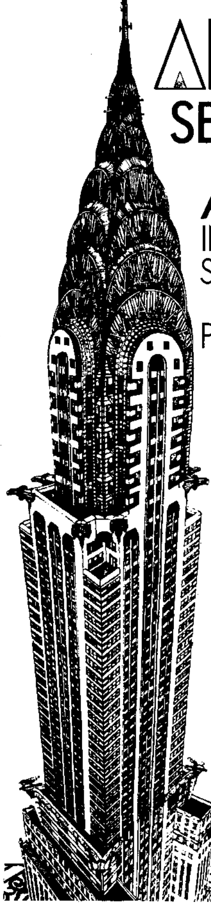

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Sam's sporadic earnings at a local fast-food outlet. Sam talks about wanting to get lost, to get away, but has no interest in going to college, and has signed up for another hitch at the Burger Boy. Her best friend, Dawn, suggests they "hang out at one of those bars in Paducah where those traveling businessmen go. We could wear our sexiest outfits and they'd think we were a lot older. Maybe they'd buy us something to eat and give us some money." Sam, later on, "wished she could think of something scandalous to do." Both schemes drift into the ether. Emmett's former girlfriend is dating a policeman. ("He can talk for hours about pickup trucks. I can't remember a word he says, but it amazes me that somebody can talk that much about pickup trucks.") All in all, Hopewell sounds like that Flannery O'Connor town where everybody had the good sense either to die or move to the city.

What little action there is concerns Sam's attempt—through talking to Emmett and other relatives, reading books about Vietnam, and camping overnight in a nearby swamp—to learn what the war was like and to feel close to her dead father. But we never learn why, at this point in her life, she has suddenly become so interested. Nor is it plausible that, after she expresses this interest, her mother remembers, oh, yes, there's a bundle of your father's letters in the closet, and her grandmother hands over a diary. During Sam's night in the swamp, she sounds less like a seventeen-year-old than a kid of twelve, or eight: "She saw a face, a face with beady eyes. It scared her. It was a V.C. Then she saw a sharp nose and streaks around the eyes. It was a raccoon.... It hit her suddenly that this nature preserve in a protected corner of Kentucky wasn't like Vietnam at all."

In Country is written in the third person, but from Sam's point of view (she's in every scene), and in a kind of baby-Hemingway prose: "Dawn had on hearts, diamonds, spades, and clubs of different sizes and styles. The spades were black enamel, and the clubs were long, dangling rhinestones. The diamonds were gold wire, and the hearts were tiny studs. Dawn had such an original earring collection. She had about fifty pairs, silver and gold and cloisonné. Sam liked Dawn's earrings." Despite the Vietnam theme and the other topical references, despite a nod to modern customs (Sam swears a bit and has—unexciting—sex with her teenage boyfriend), the novel reminded me of the ones I read in junior high school about Trish, who couldn't afford a nice dress for the prom, or Pam, who found out that the class clown was really a sweet guy. *In Country* is a nice, drab book about a nice, drab girl—its sparseness seems less postmodernist than young adult. **—R.K.**

Music/Peter G. Davis

JUICY 'ORANGES'

> "...The City Opera is at its best with *The Love for Three Oranges,* a joyous romp full of theatrical savvy and witty performances..."

PROKOFIEV'S **The Love for Three Oranges** was only 28 years old when the City Opera first staged it, in 1949, and this "Looney Tunes" rumpus has never been out of the repertoire for long. The latest production, designed by Maurice Sendak and directed by Frank Corsaro, is the company's third and best yet. The evening may start out a bit slowly, but soon everything onstage begins to percolate, and no one is liable to be caught dozing. Careful score readers will notice, and probably object to, the many liberties taken with the composer's libretto—par for the course these days. No matter. Even Prokofiev might have indulgently forgiven and appreciated the colorful spectacle, theatrical savvy, and witty performances that so well reflect the energetic spirit of his music and Gozzi's uproarious eighteenth-century fable, the tale of the hypochondriac Prince who laughs when the sorceress Fata Morgana loses her drawers, and is then condemned by her vengeful curse to fall hopelessly in love with three oranges.

PROKOFIEV FABLE: *Whipped up by Sendak and Corsaro, everything onstage percolates.*

When this production was first seen, in 1982 at the Glyndebourne Festival, Sendak's sets and costumes upstaged most everything in sight, and so they do at the City Opera. The designer's creative ingenuity seems as madcap and inventive as the opera itself: three gigantic oranges each containing a thirsty princess, cardboard cutouts of cute monsters, toy naval battles, tumbling acrobats, a sphinx terrorized by a life-size rat—this animated fantasy never seems to run out of delightful ideas. Perhaps the most spectacular character of all is Creonte, the grotesque cook whose huge head fills the entire stage. Somehow Sendak has managed to endow this fabulous creature with a range of acting skills and an ability to communicate emotion that far surpass the expressive capacities of most live opera singers.

Of course, Creonte is supposed to be a female character played by a hoarse basso, and that original joke is lost, as are some others. Corsaro replaces them with imaginative ideas of his own, and, like Sendak's sets, many of these inventions are apt and delightful—the love duet between the Prince and Ninette, for example, choreographed as a hilarious pas de deux. Corsaro has also saddled the production with a rather dubious "concept": What we are actually watching is a French commedia dell'arte troupe, circa 1789, perform *The Love for Three Oranges* in front of a brawling revolutionary crowd. "The idea was intellectually titillating to us," says Corsaro, "as it also closely resembled the climate of revolution surrounding Prokofiev's own lifetime." This strikes me as a precious and irrelevant imposition on an opera so innocent—not only of politics, but even (considering its composition date) of Freud. At least very little of this "intellectual titillation" gets in the way of what is, at heart, a joyous and fun-filled romp.

That French Revolution connection might possibly explain why an opera composed in Russian was sung in French for an English-speaking audience. Yes, I know the world premiere in Chicago was given in French, and Prokofiev did help prepare the translation, but the practical reasons that dictated such bizarre linguistic compromises in 1921 evaporated years ago. But then, who knows? Perhaps the City Opera's new production of Massenet's *Werther* next season will be sung in the "original" German, since the opera was first performed in Vienna.

Enough complaints. In all important respects, the company puts on a wonderfully zany show—an even more remarkable accomplishment in the depressing aftermath of the recent warehouse fire that burned costumes for 74 City Opera productions (donations to a $5-million fund to replace such a devastating loss are needed and welcome). Ensemble efforts of this sort always show the City Opera at its best, but I especially relished Rico Serbo's daffy Prince, John Lankston's nimble Trouffaldino, Stanley Wexler's slimy Léandre, Joyce Castle's frumpy Fata Morgana, Diana Walker's sweet-but-vacant Ninette, and Jack Harrold's devilishly amusing Farfarello. The orchestra sounds fine under Christopher Keene, who always seems happier conducting the music of this century.

AFTER YEARS OF HEARING SHRILL COMplaints about its fuddy-duddy artistic policies, the **New York Philharmonic** has apparently been stirred into action. Not only do the programs for the next few months promise unusually adventurous fare—virtually every concert includes something that looks provocative, at least on paper—but the new season opened with two bold attempts to broaden the orchestra's musical range: a concert performance of Stephen Sondheim's *Follies*

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(recorded live by RCA) and, in conjunction with the Festival of India, a pair of programs exploring classical Indian music within the context of Western symphonic traditions. The shrill complaints will probably continue—Are Broadway shows and ethno-musical exotica really what a symphony orchestra should be playing?—but no one can say the Philharmonic isn't in there trying.

Word of the two performances of *Follies* launched one of the biggest stampedes to the box office in Philharmonic history, but the orchestra itself was hardly the main lure or even the principal attraction. Of course, any Broadway musical would benefit from the talents of such superb musicians, even if they are overqualified for the job, and I imagine the enthusiastic audiences were grateful to hear such classy backup accompaniments. What everyone had really come for, though, was the opportunity to hear Sondheim's score in full for the first time since the initial Broadway run in 1971, and to savor the starry cast that RCA had assembled for its glamorous open-to-the-public recording session—Carol Burnett, Betty Comden, Barbara Cook, Adolph Green, George Hearn, Erie Mills, Liliane Montevecchi, Phyllis Newman, Mandy Patinkin, Lee Remick, and Elaine Stritch, among others. RCA had even prepared a surprise for opera fans: a cameo appearance by Licia Albanese, who celebrates the fiftieth anniversary of her operatic debut this December.

Perhaps a concert performance mounted under such special conditions should not serve as the basis for a lengthy reappraisal of *Follies.* In any case, I suspect that this is the sort of show that will be revived every fifteen years or so, whenever aging entertainment personalities need a surefire vehicle to enchant their nostalgic fans. Sondheim has a real talent for musical pastiche and he puts it to good use here, creating a string of show tunes that cleverly parody the styles of such superior composers as Gershwin, Kern, Romberg, Berlin, and Arlen. Who, I wonder, will be singing these carbon-copy songs in future productions? Brooke Shields ("I'm Still Here")? Boy George ("Broadway Baby")? Placido Domingo ("Beautiful Girls")? If only the plot's central conflict—a pair of show-biz couples caught in an all too predictable mid-life crisis—were not so pretentious and full of clichés. *Follies* can be fun, but only Sondheim fanatics would put it in a class with *Porgy and Bess* and *Candide* as one of the underappreciated masterpieces of American musical theater.

Even at that, it was pleasant, for once, to be in Avery Fisher Hall with a crowd so turned on by events onstage, and I have no doubt that RCA has captured a splendid performance of a show that deserved a complete recording. Unfortunately, audience receptivity declined dramatically during the Philharmonic's Indian experiments, but I suppose that was inevitable—certain musicians have been trying to forge a similar East-West fusion for years and with scant success. For a while, during the high noon of flower culture in the 1960s, it looked as though a viable brand of Eastern-flavored pop music might evolve in the global village when the Beatles adopted Ravi Shankar, but even that never got past the passing-fad stage. Shankar and his sitar, however, are still with us, and both were on hand at the Philharmonic's opening-night benefit concert, which was conducted by the orchestra's Indian-born music director, Zubin Mehta.

Even listeners completely innocent of Indian music and its complexities can be bowled over by Shankar's instrumental virtuosity when he plays the music of his country. For all of his technical skill and cosmopolitan musicianship, though, Shankar's own compositions have always sounded rather dithery to me—the Sitar Concerto No. 1 no less so at its recent Philharmonic performance (an abbreviated version, without the first movement) than when the piece was new, in 1970. In attempting to blend two irreconcilable compositional procedures, Shankar has ony succeeded in canceling out the distinctive elements that give each type of music its basic character, individuality, and tension. That fact was vividly highlighted during the first half of the concert, which juxtaposed the rapidly moving symphonic drama of Beethoven's *Egmont* Overture and the slow, hypnotic evolution of a classical raga. Both works are powerfully communicative statements, but Shankar's watery concerto, which attempts to combine two diametrically opposed developmental techniques, necessarily dilutes and diminishes each of them in the process.

The Philharmonic's first subscription concert of the season, also conducted by Mehta, included two world premieres by composers from India: Lakshminarayana Subramaniam's *Fantasy on Vedic Chants* for Indian Violin and Orchestra and a work by Naresh Sohal for bass-baritone and orchestra based on three excerpts from Rabindranath Tagore's *Gitanjali.* In a self-congratulatory program note, Subramaniam claims to have drawn on "the best Indian and Western classical music in all spheres . . . to produce a unique and original piece." Possibly so, but to these ears the score sounded even more neutral and unsure of its expressive goals than Shankar's concerto. Sohal was educated in England, and his *Gitanjali* songs (elegantly sung by John Cheek) contain no direct Indian influences but are heavily indebted to the British pastoral tradition of Vaughan Williams. This may have been unadventurous, secondhand music, but at least its composer is obviously not troubled by identity problems. ■

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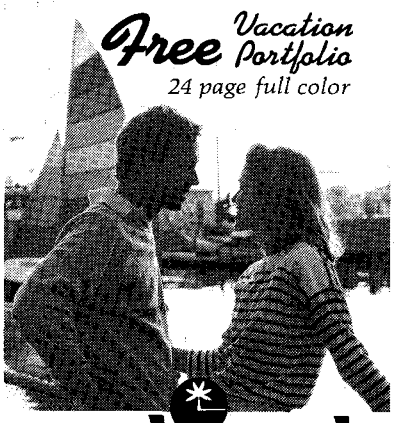

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Art/Kay Larson

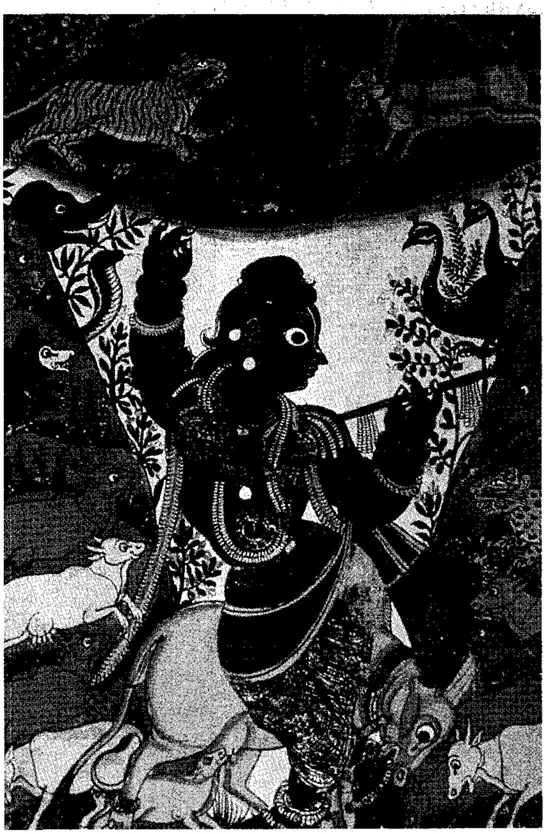
INDIA AT ITS BEST

"...Westerners are attached to their ignorance of the 'inaccessible' East. This show, in contrast, is an act of adoration..."

ONE OF THE DAZZLING ARTWORKS IN THE Metropolitan Museum's **"India: Art and Culture 1300–1900"** is a copper votive sculpture of the infant Krishna and his foster mother, Yashoda. No image could speak more convincingly of the ancient exotic otherness of India. Yashoda cradles the suckling child with the tenderness of a mother, but she is also a calm and elegant seductress: a creature with bursting globular breasts and the ripe curves of a dancer. Krishna's other name is the Divine Lover; his adult exploits among the milkmaids and his erotic couplings with his consort Radha are among the constant themes of Indian art. In Yashoda's arms, he blissfully sucks at a breast while his left hand steals forth to pinch his wet nurse's nipple. Even as an infant, Krishna is precocious.

Western civilization, with its discontents, allows no category for divine eroticism. The art historian Leo Steinberg called down a storm on himself recently by proposing that certain rare medieval paintings describe the cloaked sexuality of Christ. Freud built a theory of psychoanalysis on his assumptions about the universality of Oedipal repression. Yet in Indian art, the Oedipal thrill of flesh on flesh is a matter for open and unambiguous delight.

Five years in the planning, and the inspiration for a major act of diplomatic rapprochement, "India!" is the herald for the Festival of India in New York. Anyone who gets deep enough into this array of jeweled daggers, rock-crystal elephants, carved emeralds, and the like will be dragged out of the cultural solipsism that has beset us in the form of *A Passage to India* or *The Jewel in the Crown*. Westerners are all too attached to their ignorance of the "inaccessible" East. This exhibition, on the contrary, is an act of passionate adoration. The curator, Stuart Cary Welch, a special consultant in charge of the Met's Islamic-art department and a noted Harvard professor, seems never to have considered pampering or pandering to Western anxieties. The objects he has gathered during years of travel to remote corners of several continents are exquisite on their own terms entirely. The exhibition will therefore be impossible to comprehend at the pace most Americans traverse museums. In this art, detail is everything; even the smallest corner of a design is nurtured and cherished. Only with patience (and perhaps several visits) will one notice that the crosspiece of a jeweled dagger handle is an elephant's trunk that ends in a horse's head, while at the opposite end is a roaring lion with tiny ivory teeth and a ruby tongue.



PASSIONATE: Krishna Lifts Mount Govardhan.

Painting on loan from the Jagdish and Kamla Mittal Museum of Indian Art.

The catalogue, which is essential, is a well-written and entertaining document that will relieve some of the initial sense of acute disorientation. In it, Welch attempts to trace the origins of modern India. The confused pattern of conquest—Muslim invaders swept over the mountain passes for several hundred years, beginning in the eighth century—tips the exhibition toward the art of Islam. But no conqueror, Welch reminds us, escapes untouched by India, just as India itself never wholly adapts to a new regime.

The exhibition therefore begins, in the first room, with "The Great Tradition," Welch's term for the continuity of Hinduism, Jainism, and other indigenous religions such as Buddhism through half a millennium of Muslim rule. (The slaughter of Buddhist monks and destruction of temples during the invasions permanently crippled Buddhism in India.) In this room are Yashoda and Krishna; next to them is a pair of temple demons whose clothing crawls with a cosmic bestiary of bizarre creatures, each with its theological purpose. Non-Muslim India preferred both its pleasures and its horrors elaborately adorned.

In the more remote corners of India, as in deep jungles elsewhere in the world, some tribes remained immune from the influences of outsiders. (As late as the nineteenth century, some villages still took the heads of their enemies as trophies.) In the second room, titled "Tribe and Village," Welch means to remind us of this even longer tradition, and to suggest the sources for the humble artisans who did such glorious work for the courts. He has dug up a set of portraits and a diorama of a village market commissioned by Europeans from Indian artists. These seem mere curiosities until you notice the skill of the painters and carvers who absorbed even single-point perspective without a qualm.

But the greatest glory of Welch's exhibition is also the one he clearly feels closest to: the art of the Muslim courts, and especially of the Mughals, who ruled most of the subcontinent from the sixteenth century until the breakup of their empire allowed the British takeover. The Mughal prince Babur, descendant of Timur and Chinghiz Khan, invaded northern India from Turkestan in 1526. (His armies startled the defending Afghan sultanates by using guns in battle.) Hard times were to follow, but Babur's grandson, Akbar, finally secured control over a vast stretch of landscape, including all of northern India and territory as far west as modern-day Iran.

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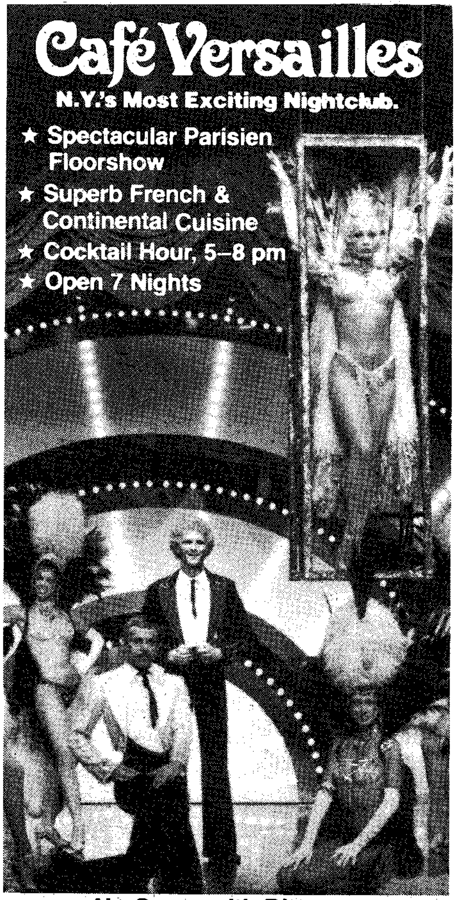
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Nights displaced to the Deccan Plains. Akbar rose to meet the needs of empire. Warrior, reckless elephant rider, diplomat, and bureaucrat—his founding of a bureaucracy kept his empire together—Akbar was also a poet and a connoisseur of the Iranian painters his father imported from the Safavid courts. The illuminated manuscripts produced for his pleasure are, inevitably, part Persian and part Indian—and entirely superb.

Akbar ruled by wisdom as well as force. He married a Hindu princess to cement his ties to the Rajput Hindus in the Punjab. And he encouraged his painters to illustrate the Hindu classics along with the great Muslim books. The marvelous *Krishna Lifts Mount Govardhan* is a story from the Hindu epic *Harivamsa* in which Krishna holds the mountain over the heads of grateful villagers to protect them from a terrible storm raised by the rival god Indra. There are two paintings on this theme in the exhibition, one commissioned by the Muslim emperor, the other by an eighteenth-century Hindu lord in Mysore (it hangs in the front room). The comparison between them is fascinating: The Muslim picture is charming, elegant, and psychological; the Hindu is riotous, passionate, and cheerfully decorative.

There are other pleasures and wonders from the Mughal courts: a dark-green-jade opium cup belonging to Akbar's son, Jahangir; a dagger with a hilt of gold-inlaid translucent jade; another from the treasury of Shah Jahan, builder of the Taj Mahal; a royal silk-velvet tent, preserved since the seventeenth century in the Mughal fort at Jodhpur. But among the greatest of Mughal legacies, certainly, are the paintings. Welch tells us that when Jahangir came to the throne, he had as many strong ideas about art as his father had. To improve his imperial workshops he imported some artists and released many others, who spread through India looking for work, "thus disseminating the Mughal style far and wide."

From the Mughals one staggers, surfeited, through rooms devoted to the Rajput princes—who were a kind of samurai courtier class to the shahs—and to the British presence. There are continuing marvels: a vast, wittily detailed scroll depicting life at the famous Red Fort of Bahadur Shah II; and *Odalisque With a Parrot*, an Indian painting after Ingres. The *Odalisque* is an unnerving synthesis: an Indian version of a European fantasy about the mysterious East. According to Welch, who is very good on the subject, this weird hybrid is "likely to have been painted for Indian aristocrats during the awkward years when Indians bravely adjusted to the foreign ways of the new Raj. Unused to European furniture, disinclined to sip tea or munch gateaux and crumpets, rajas and nawabs nevertheless generously redecorated . . . and, tolerating extreme discomfort, smilingly received distinguished British guests." Maybe Welch should turn this bit of description into a film. Its title? Obviously, *A Passage to England.* (Fifth Avenue at 82nd Street; through January 5.)

AUTOBIOGRAPHY, OF INTEREST TO ARTists especially in the last decade, has recently taken a mythic turn. The protagonist in **Frederick Childs**'s intensely chromatic paintings is a cross-eyed, sometime-bald-headed, quasi-Nordic Kojak type whose suntan seems to have been acquired in a Westchester health club. There is a strong dose of self-humor here: Who but an ironist would give his hero an inward-looking gaze that manages to be both momentous and slightly undercutting. Childs's philosophical journeyman teaches his children to play with fire, holds a souvenir snapshot up to the dying sun, putters around in his alchemist's laboratory, and does other slightly haunted, unspecifiably significant tasks. This is Childs's first solo show, and a consolidation of his interests in a personalized kind of narrative that edges toward the fantastic. (Diane Brown, 100 Greene Street; through October 5.)

Fujii Chuichi, A JAPANESE ARTIST WHO lives alone in the mountains of Ikoma, has the extraordinary habit of bending trees. He takes a green trunk nearly two feet in diameter, wraps it with wires, and tightens them gradually until the noble wood bows as though following a magnetic line of force. The wires are removed, and the tree is left to stand in the gallery as a remarkably moving testament to the influence of will on the material world. Yet these convoluted but graceful cedar and cypress colossi, still covered with peeling bark, remain powerful material presences, solid and awesome as they were in the forest. Chuichi's ancestors were wood-carvers; his love of simple beauty and his respect for materials are clearly Japanese. This is a kind of advanced bonsai—but the artist owes an equal debt to the West. His is pungent sculpture, down to the clean scent of bark in the air. (Carpenter & Hochman, 420 West Broadway; through October 26.)

I NEVER THOUGHT I WOULD BE GRATEFUL for **Hilton Kramer,** but his attack in this month's *New Criterion* on the Whitney Museum's proposed addition is brilliant writing and essential reading. Kramer rightly points out that Michael Graves's postmodernist wedding-cake fantasy is merely a reflection of the Whitney's carnival attitude toward art. To my mind, the proposed addition's worst sin is its eagerness to convert the dignified Marcel Breuer building into a piece of modernist kitsch. Bravo, Hilton. ▬

Wine/Alexis Bespaloff

DIVERSITY, ITALIAN-STYLE

"...Recent wine-making changes in Italy are even more dramatic and innovative than those that have occurred in California..."

IT MAY BE AN EXAGGERATION TO DEscribe a country that has been producing and consuming a wide variety of wines for more than 2,000 years as an emerging nation on the international wine scene, but the changes that have taken place in the style and quality of Italian wines in less than twenty years are quite remarkable, as is the recent success of these wines on the American market.

WINE COUNTRY: *Vineyards are planted in every region of Italy.*

Italy began to dominate imports in the late seventies, and now accounts for more than half of all imported wines. It's true that most of the Italian wines sent here consist of Lambrusco, a sweet red wine that is low in alcohol and slightly sparkling, and its pink and white equivalents (which now account for a larger volume than Lambrusco itself); magnums of inexpensive red and white wines make up much of the rest. But the increase in case volume has been so great—from 1.6 million cases in 1970, to 5 million in 1975, to 26 million last year—that a tremendous quantity and variety of other, more interesting wines are now found here as well. Ten years ago, there were more cases of Lafite Rothschild shipped here than of the now-ubiquitous Pinot Grigio, and Barbaresco, Amarone, Gavi, and Brunello di Montalcino together accounted for fewer than 10,000 cases; last year, 25,000 cases were shipped here of Gavi alone.

Italy's marketing success, impressive as it is, is perhaps less significant to wine consumers than the changes that have taken place in the wines themselves—changes that are, in many ways, more dramatic than those that have occurred in California wines. While the Californians were pioneers who began more or less from scratch and had nothing to lose by trying, the innovative Italian producers had to confront a traditional approach, formalized by new wine laws, that was opposed to originality. What happened, in effect, was that laws were finally established—in the late sixties and early seventies—to protect and maintain traditional approaches to wine-making just as a number of Italian producers, influenced by France and California, began to alter their wines and create new ones. The curious result is that some of Italy's finest wines are now produced outside the existing laws.

Italy is unique in the quantity and diversity of its wines. Vineyards are planted in every one of its twenty regions, from the foothills of the Alps to the heel and toe of the Italian boot, and the total crop, which usually amounts to between 750 million and 850 million cases, represents more than 20 percent of the world's wine production. The extraordinary variety of Italy's wines, however, presents the consumer with a confusing array of names that don't seem to follow any specific pattern. Some wines are known by the grape variety from which they are made, others by their village or district of origin, and it's not always easy to recognize one or the other. Barolo and Barbaresco are villages; Barbera and Bonarda are grapes. Lugana and Carema are villages; Albana and Cortese are grapes, as are Verdicchio, Verduzzo, and Lambrusco.

This natural confusion was increased, in the past, by the Italians' informal approach to wine-making and traditionally individualistic attitude, which made it difficult to establish quality controls similar to those enforced in many other countries. In 1963, the Italian government—spurred on by Italy's entry into the Common Market—took an active role in establishing wine laws for the most important districts; these are known as *Denominazione di Origine Controllata,* or DOC. The laws went into effect in 1967, when fourteen DOC wines accounted for about 11 million cases of wine. There are now about 220 DOC zones, and they represent 80 million to 100 million cases a year.

The DOC laws, similar to the *Appellation Contrôlée* laws of France, brought some coherence to the way Italian wines were made and labeled, which helped in export markets; the expectations of new consumers in turn affected the style of the wines. For example, many of the tired, dull, wood-aged whites were replaced by cleanly vinified, fresh, fruity wines, bottled within months of the harvest, that conformed to the requirements of an international market.

Although Italian producers could solve certain technological problems, they faced others that were not so easily overcome. Many Americans, for example, found it difficult to appreciate the special taste characteristics of Italy's finest wines, especially the reds. For one thing, they were made from grape varieties—such as Nebbiolo, Sangiovese, Barbera, and Dolcetto—whose taste was unfamiliar to consumers of French and California wines. Then, too, the Italian tradition was to age reds in large casks for several years, which gave the wines a faded and slightly bitter flavor that was rejected as too old by those accustomed to the more youthful, fruity, and vigorous taste of Bordeaux, Burgundies, and California Cabernet Sauvignons, which are rarely aged more than eighteen or twenty months.

But even those producers who admitted that their wood-aged reds were something of an acquired taste were

Illustration by Cathy Barancik.

faced with an unusual dilemma: Unlike the wine laws of France and California, for example, the DOC laws specify a minimum amount of wood aging for many red wines, which may be as much as three or four years. Thus, by codifying existing attitudes toward aging in order to protect the quality of Italy's finest wines, legislators imposed a wood-aging minimum that many producers now feel diminishes their wines.

A number of wine-makers, while conforming to the legal minimums, have simply altered the way they mature their wines. In Piedmont, for example, Angelo Gaja now ages his Barbaresco for two years or so in the small oak barrels used in Bordeaux, rather than for several years in large casks; the result is a sturdier, deeper-colored, and more vigorous wine that has been widely praised. It is also controversial, however, since it is no longer a traditional Barbaresco but has a structure similar to that of red Bordeaux.

The DOC laws also formalized the specific grape varieties that may be used for each appellation and, where more than one variety is used, the proportions of each. Since the DOC laws were established, however, a number of producers have planted such varieties as Chardonnay and Cabernet Sauvignon in areas where they were not previously cultivated; others have experimented with existing varieties, but in proportions different from those specified in the DOC regulations. Consequently, an increasing number of excellent wines are being produced in Italy that are not entitled to DOC status and may be labeled only as *vino da tavola,* or table wine.

The most famous of these non-DOC wines, and one of the first, is Tignanello, created by the Antinori firm. The DOC laws for Chianti (recently revised) stated that no less than 10 percent of white grapes must be used for this wine, which made it difficult to produce a fine red suitable for aging. In 1971, Piero Antinori made an experimental lot of wine, from his vineyards in the Chianti zone, that contained no white grapes, and therefore could not be called Chianti. The wine, sold as Tignanello, was made again in 1975 and has been produced in most vintages since 1977; it now consists of Sangiovese with 15 to 20 percent Cabernet Sauvignon. The success of Tignanello has inspired dozens of producers in Chianti to make proprietary wines entirely from Sangiovese or blended with a proportion of Cabernet Sauvignon, in addition to their traditional bottlings.

Antinori, whose firm is celebrating its 600th anniversary, continues to experiment with Chardonnay planted near Orvieto; Gaja was perhaps the first to plant Chardonnay and Cabernet Sauvignon in Piedmont; and these varieties have also been introduced to Umbria by Giorgio Lungarotti and to the Montalcino region by the Villa Banfi firm, which has created more than 2,000 acres of new vineyards. All of these varietal wines will be marketed as non-DOC *vini da tavola,* of course; other innovative bottlings—produced from unusual blends of complementary grape varieties—include Vintage Tunina of Jermann, Luna dei Feldi of Santa Margherita, San Giorgio of Lungarotti, and Bricco Manzoni of Valentino Migliorini.

The irony of this situation is that just as the classic wines of Italy have become more widely available in this country, and their names more familiar to consumers, many Italian producers are either refining the taste of these wines or creating new ones. The changing Italian-wine scene makes certain demands on consumers, but the vinous rewards are well worth the effort: a tremendous diversity of wines, many from grape varieties whose unfamiliarity makes them all the more interesting; the new Italian versions of such classic varieties as Chardonnay and Cabernet Sauvignon; and original proprietary bottlings that suggest it's possible to create fine new wines despite the inhibiting influence of a 2,000-year-old tradition. ∎

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HAT TRICKS

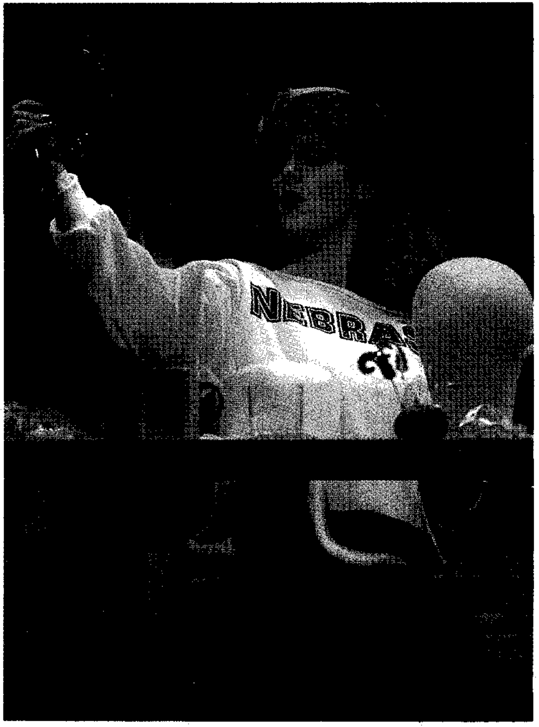
"...Peters injects life, projects it, into everything—acting, singing, and dancing to perfection, she superlatively *is*..."

IN 1932, JEAN COCTEAU WROTE THE monodrama *La Voix humaine,* about a rejected woman convulsively trying, over the telephone, to cling to her lover, who is about to marry another. Though bordering on the sentimental, it was a dazzling display piece for a great actress who could wring any heart with it, as Berthe Bovy, I gather, did. In 1959, Francis Poulenc, by turning it into a 40-minute mono-opera and getting the incomparable Denise Duval to sing it, made something gloriously vocal and human out of it. It is surely from this that Andrew Lloyd Webber, who never had an original idea, musical or otherwise (consider, for instance, his pastiche *Requiem*), got the notion for a 40-minute mono-musical in which an Englishwoman sings about her generally unhappy love affairs with a potpourri of American men. Entitled *Tell Me on a Sunday,* it was a concert hit in 1979, and Lloyd Webber decided to attach it to his orchestral work *Variations* (on the Paganini A minor Caprice), written the year before, which lent itself to being danced to.

In 1982, this glued-together apple and orange became a London musical, **Song & Dance,** and a palpable (though, to my mind, neither watchable nor listenable) hit, with lyrics by Don Black, known chiefly for supplying title songs for James Bond movies, and orchestrations by Lloyd Webber and David Caddick. Now Richard Maltby Jr., one of the creators of *Ain't Misbehavin'* and *Baby,* and the New York City Ballet's Peter Martins have rethought and more idiomatically Americanized a work whose America, initially, was about as authentic as that of *Mahagonny* (though there the similarity ends). By all accounts, what is now at the Royale surpasses its previous avatars, but that, folks, still isn't much.

The *Song* part now tells the story of Emma, an English hat designer in her early thirties, who journeys to New York, then Los Angeles, then back to New York, drifting wherever her sundry love affairs take her. There is, first, Chuck, the pop musician whom Emma leaves by more or less mutual accord; then Sheldon Bloom, a producer who whisks her off to L.A. and there abandons her; then, back in New York, Joe, a young Nebraskan, of whom we learn only that he lives in the Village with a roommate named Dwight and wears red cowboy boots—which makes him sound like an unlikely prospect for any girl. Yet he turns out to be Emma's one true passion (why?), then dumps her, and not, as she would have preferred, on a park bench on a Sunday afternoon—which, since Emma is played by Bernadette Peters, recently of the Sondheim opus that still hangs in a few doors down, is one of the few things that make sense here.

Emma now turns to Paul, a married man, from whom, when he leaves his wife and children for her, she proceeds to disengage herself. In the end, like the Marschallin in *Rosenkavalier,* she looks into the mirror to observe the changes time has wrought in her, and determines either to accept her new, hardened self or to try to regain her former, innocent one. Owing to the quirks of the amplification and acoustics, I'm not sure which, though frankly, I don't give a damn.



BEING THERE: *Bernadette Peters in* Song & Dance.

The obvious trouble with all this is that not only do the unseen men remain nebulous and unreal, so, too, does the seen woman. This Emma could be Emma Hamilton, Emma Woodhouse, Emma Bovary, or even that concept envisioned by the poet Christian Morgenstern when he wrote that all sea gulls look as if their name were Emma. One moment she is mad as a hatter, another moment as insipid as a midinette, but never—unlike Cocteau's heroine, who epitomizes every jilted lover—does she stand for anything. And neither in word nor in song can she convey—Lloyd Webber and Black have seen to that—what makes the shadowy Joe more important and lovable than the equally wraithlike other men. There is, however, one—and only one—smashing song in the score, "Capped Teeth and Caesar Salad," which should rightfully be enshrined as the anthem of Hollywood and which, orchestrated by Lloyd Webber and David Cullen with (I believe) additional lyrics by Maltby, is an unqualified delight, especially as performed by Bernadette Peters.

Miss Peters is an unimpeachable peach of a performer who does so much for the top half of this double bill as to warrant its immediate rechristening as *Song of Bernadette.* She not only sings, acts, and (in the bottom half) dances to perfection, she also, superlatively, *is.* For there are moments in any show, even far better ones than this, where the author and director have not provided for the performer—black holes that he or she must fill out simply by being there. And when it comes to being there, no one, not even Martin Heidegger, could have been more ontogenetic than Miss Peters is here; if nothing else, we can watch her face luminesce and the down on it tremble. Into everything she injects life and projects it—even into this.

In the *Dance* half, however, things go from bad to worse. This, it appears, is the story of the aforementioned Joe, who also has to undergo some sort of transformation to become, in the end, reunited with and worthy of Emma. Since she is now a successful and prosperous milliner, the conversion smacks of self-interest. But exactly what goes on in Peter Martins's choreographic tale remains swathed in murk, even as the stage, moodily lighted

Photograph by Kenn Duncan.

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(or darkened) by the masterly Jules Fisher, represents nocturnal New York only eventually breaking into a diaphanous dawn, to which Robin Wagner's gossamer yet strongly evocative scenery handsomely contributes. There is an unlikely street-corner exchange of clothes between Joe and a young black who may be Dwight, after which Joe enters a bar and flirts with some girls with greater confidence. Yet it is upon seeing (perhaps in a beatific vision) a fashion show of Emma's that he resumes his Nebraskan attire and, ostensibly, wins the heroine.

Martins's choreography consists chiefly of emulating *Fancy Free*—or, if you prefer, *On the Town*—while making every effort to avoid outright plagiarism. Actually, what we get is an overextended version of all those dance sequences from countless shows about New York in which we see New Yorkers going about their daily business or nightly leisure in dance terms—in fact, I kept waiting for the obligatory subway straphanger sequence, which, in a unique stroke of originality, Martins managed to forgo. Musically, the Paganiniana of *Dance* is no better than the cavatinas of *Song*, so that Lloyd Webber's *Cav* and *Pag* are not likely to inspire a choreographer. Even so, there are moments when Martins rises from farrago to a jolly fandango, and his highly gifted dancers, among whom the sexy Mary Ellen Stuart is particularly eye-catching, are able to cut loose with boisterous *brio*.

Still, by far the most enthralling element is the tap sequence performed—and, doubtless, choreographed—by Gregg Burge. His tapping subsumes everything from ballet to soft-shoe, from the flight of birds to the undulations of water snakes. Even standing, he dances with his facial expressions; when he starts moving, Burge burgeons, flowers, erupts, and conquers. Yet the entire ensemble enchants, with the fetching Miss Stuart followed closely by Cynthia Onrubia; only the talented Gen Horiuchi gets a bit lost in the shuffle. No matter: Over all is spilled the cornucopia of invention that is Willa Kim's wildly exuberant costuming, which, like the indefatigable dancers, never relaxes.

But whereas *Song* can rely on the unwobbling pivot of Miss Peters, *Dance* has no such prop in the Joe of Christopher d'Amboise. A fine dancer, a chip off the old block with remarkable *ballon*, he can effortlessly execute every chore of the choreography. Yet he is, physically as well as artistically, bland, lacking in personality, hollow. His looks and deportment vie in characterlessness, and he makes the mystery of Emma's obsession even less scrutable. And when it comes to singing, d'Amboise doesn't even try. For the rest, everything in *Song & Dance* is tried, even if little is true. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

STARS FOR KIDS

SASSY PASTEL- AS WELL AS AUTUMN-COLORED natural-fabric children's clothes in sizes 1 to 7 are on sale here. Retail prices ranged from $20–$85, here $5–$25. Featured are: brushed-cotton pull-on pants, retail $20, here $5; boys' cotton-twill and wool-flannel dress slacks (sizes 3–7), retail $45 and $65, respectively, here $10 and $12; girls' cotton-twill jean-style skirts, retail $40, here $7; girls' short- and long-sleeved piqué shirts, retail $35 and $38.50, respectively, here $15 and $16; cotton pinafore dresses (some madras), retail $45, here $20; pastel cotton-interlock-knit shirtdresses, retail $45, here $21; boys' and girls' classic-style bathrobes in brushed cotton with satin lapels, retail $80, here $25. Also, jumpsuits, sweatshirts, T-shirts, hand-crocheted hats and purses, and much more. Cash-and-carry only; all sales final. *Shooting Star, 213 Sixth Ave., near King St. (741-7810); Mon. and Sun. 10 a.m.–5 p.m.; 9/29 and 30 only.*

ASPECTS OF INDIA

NINETEENTH- AND TWENTIETH-CENTURY furniture, architectural bits and decorative panels, blanket chests, samovars, and many decorative and gift items are priced very low for this gallery's moving sale. Most items are one-of-a-kind. The selection includes: Raj-style 7½-by-3½-ft. bar with rosewood base and green marble top, retail $14,500, here $7,000; Raj-style light-rosewood double-sided coatrack, retail $1,350, here $850; campaign-style stationery and cash boxes in teakwood or rosewood with brass corners, retail $200–$600, here $100–$300 (less if imperfect); nineteenth-century brass pots and samovars, retail $175–$450, here $85–$225; many twentieth-century *pichwari* (paintings on cloth), retail $50–$350, here $25–$175; a large group of gift items, including painted boxes, picture frames, mirrors, and more, retail $10–$75, here $5–$50. Of special interest: early-eighteenth-century Beomon head, retail $4,500, here $2,800. Also, miscellaneous items, including napkin rings, pens, ceramic animal figurines, small wood boxes, as well as office fixtures and furnishings, at excellent prices. Delivery available at additional cost. Checks accepted; no credit cards; all sales final. *Gruber-Porter Gallery, 25 Park Pl., third floor (962-4400); Fri.–Sun. 10 a.m.–6 p.m.; 9/27–29 only.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

KNITS

ATTRACTIVE WOOL AND WOOL-BLEND knits, including one-of-a-kind sample garments and overstock merchandise, in women's sizes 4–12 (also some in petite sizes 2–10), are priced below wholesale here. For example: wool-and-cotton-blend cable-knit pullovers, retail $128, here $30; wool stirrup pants, in many colors, retail $68, here $30; hand-knitted wool-blend sweaters, retail $158, here $35. Also, textured multicolored sweaters with interesting detailing, including detachable scarves. Cash only; all sales final. *Gil Aimbez, 525 Seventh Ave., near 38th St., twenty-third floor (221-3100); Mon., Thurs., and Fri. 10 a.m.–4 p.m.; 9/26, 27, and 30 only.*

PLAYING FOOTSIE

ALL THE SHOES AND BOOTS FOR MEN AND women in this East Side store are from Italy, all are Linea Aldo cancellations or closeouts, and all are on sale here for $50 a pair (retail: $85–$95 for men's shoes, $125–$135 for men's boots, $75–$95 for women's shoes, and about $175 for women's boots). Not every style is always available in each color and size, but the stock changes frequently. A recent sampling included, for men (sizes 7–12 D): leather and leather-lined loafers, slip-on shoes, lace-up shoes, ankle boots, and dress shoes in gray, wine, black, brown, and tan. For women (sizes 5–10 B): leather loafers, pumps, reptile shoes, and much more. A.E., M.C., V., checks accepted; all sales final. *Shoe Raiders, 538 Second Ave., near 30th St. (213-0432); Mon.–Fri. 11:30 a.m.–7:30 p.m. (9/25 till 6 p.m.) and Sat. 10 a.m.–6:30 p.m.*

BOOKS WEIGH IN

THIS WILL BE THE LAST BOOKS-BY-THE-Pound Used Book Sale and Fair the Brooklyn Public Library will be holding for a while, because the library building is being renovated. All proceeds go to buy books for the library. Approximately 20,000 used (mostly hardcover) books are displayed on tables for browsing. Your selections are weighed on scales and priced at 50 cents a pound. There is free entertainment for children and adults, courtesy of the Brooklyn Arts & Culture Association. Free admission. Wheelchair access. Cash-and-carry only. *Brooklyn Public Library, Flatbush Ave., Brooklyn (call 718-780-7700 Mon.–Thurs. 9 a.m.–10*

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SEPTEMBER 25

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Ave. of the Americas. 431-1590. #1—Opening Sept. 25: *The Tokyo Trial.* #2—*A Matter of Struggle.*

3. ESSEX—Grand St. nr. Essex. St. 982-4455. Thru Sept. 26: *Sudden Death; Streetwalkin'.* Beg. Sept. 27: *Invasion U.S.A.; Missing in Action.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—Thru Oct. 1: James Dean 30th Anniversary Memorial Tribute. Sept. 25: *Giant.* Sept. 26–28: *Rebel Without a Cause; East of Eden.* Janus Film Festival recommences Sept. 29; James Dean in #2. Sept. 29–30: *Demon Pond; Zatoichi Meets Yojimbo.* Oct. 1: *Odd Obsession; Sandakan 8.* #2—*Kerouac: The Movie,* except Sept. 29–Oct. 1 only: James Dean: *Rebel Without a Cause; East of Eden.*

5. WAVERLY—Ave. of the Americas at W. 3rd St. 929-8037. #1—*Amadeus.* #2—*Rambo: First Blood Part II.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Ave. of the Americas. 674-6515. *Morons From Outer Space.*

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Sept. 25: *Weekend in Havana; That Night in Rio.* Sept. 26: *The Night of the Hunter; Home From the Hill.* Sept. 27–28: *Murder Most Foul; Murder Ahoy.* Sept. 29: *Band of Outsiders; Breathless* (1959). Sept. 30: *Song of Summer; Une Grande Amour de Beethoven.* Oct. 1: *Woman of the Year; Without Love.*

11. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Sept. 25–26: *McCabe & Mrs. Miller; Nashville.* Sept. 27–28: *The Road Warrior; Mad Max.* Sept. 29: *Isadora.* Sept. 30–Oct. 1: *Butch Cassidy and the Sundance Kid; The Sting.*

12. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Kiss of the Spider Woman.* #2—*Prizzi's Honor.*

13. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*Wetherby.* #2—*Insignificance.* #3—*Goyokin.* #4—Thru Sept. 26: *The Shooting Party.* Opening Sept. 27: *The Stuff.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. 989-0060. #1—*The Emerald Forest.* #2—*Cocoon.* #3—*Desperately Seeking Susan.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *After Hours.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Silverado.*

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. *Plenty.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Volunteers.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—Thru Sept. 26: *Back to the Future.* Opening Sept. 27: *Maxie.* #2—*Compromising Positions.* #3—*Creator.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—*Pee-wee's Big Adventure.* #2—*Creature.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *Year of the Dragon.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*Back to the Future.* #2—*Creator.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*After Hours.* #2—*Gremlins.* #3—*Rambo: First Blood Part II.* #4—*Cocoon.* #5—*Mad Max Beyond Thunderdome.* #6—*Teen Wolf.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *Fright Night.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *The Return of the Living Dead.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *Silverado.* **EMBASSY 3—***The Emerald Forest.* **EMBASSY 4—***Volunteers.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—Thru Sept. 26: *The Protector.* Opening Sept. 27: *Invasion U.S.A.* #2—*Streetwalkin'.*

38. HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St. 246-0717. #1—Sept. 24–25: *The Night Porter; Lili Marleen.* Sept. 26–Oct. 1: Program unavailable. #2—Program unavailable.

39. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. Beg. Sept. 25: *Summer Rental.*

40. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*Sudden Death.* #2—Thru Sept. 26: *American Ninja.* Opening Sept. 27: *Maxie.*

41. GUILD 50TH STREET—50th St. bet. Fifth Ave. and Ave. of the Americas. 757-2406. *Agnes of God.*

43. ZIEGFELD—54th St. W. of Ave. of the Americas. 765-7600. *Ghostbusters.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Teen Wolf.*

45. CARNEGIE HALL CINEMA—Seventh Ave. nr. 56th St. 757-2131. Rediscovering World Cinema. Sept. 25: *The Music Room; Devi.* Sept. 26: *Sanjuro; Hara Kiri.* Sept. 27–28: *Amarcord; The Clowns.* Sept. 29: *Kagemusha.* Sept. 30: *Jules and Jim; The Story of Adèle H.* Oct. 1: *1900.*

46. SUTTON—57th St. E. of Third Ave. 759-1411. *After Hours.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *War and Love.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Ave. of the Americas. 581-7360. *Breaker Morant; My Brilliant Career.*

49. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Cocoon.*

50. PLAZA—58th St. E. of Madison Ave. 355-3320. *Joshua Then and Now.*

51. PARIS—58th St. W. of Fifth Ave. 688-2013. *Dance With a Stranger.*

52. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman.*

53. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*The Emerald Forest.* #2—*Pee-wee's Big Adventure.*

54. BARONET—Third Ave. at 59th St. 355-1663. *Agnes of God.* **CORONET**—*L'Addition.*

55. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Prizzi's Honor.*

56. CINEMA I—Third Ave. at 60th St. 753-6022. *Mishima: A Life in Four Chapters.* **CINEMA II**—753-0774. *James Joyce's Women.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Volunteers.* #2—832-2720. Thru Sept. 26: *Sudden Death.* Opening Sept. 27: *Invasion U.S.A.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Plenty.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—Thru Sept. 26: *Back to the Future.* Opening Sept. 27: *Maxie.* #2—*Creator.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *The Gods Must Be Crazy.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Compromising Positions.*

65. UA EAST—First Ave. at 85th St. 249-5100. Thru Sept. 26: *Teen Wolf.* Opening Sept. 27: *Maxie.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. Thru Sept. 26: *Rambo: First Blood Part II.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Year of the Dragon.* #2—*Creature.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Sudden Death.* #2—*Streetwalkin'.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Compromising Positions.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Kiss of the Spider Woman.* #2—*Dim Sum: A Little Bit of Heart.* #3—*Détective.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Crossover Dreams.* #2—*Sheer Madness.*

83. REGENCY—B'way nr. 67th St. 724-3700. The Best of Bogey. Sept. 24–25: *The Petrified Forest; Dead End.* Sept. 26–28: *The Maltese Falcon* (1941); *To Have and Have Not; Bacall to Arms.* Sept. 29–30: *Key Largo; Dark Passage.* Oct. 1–2: *The Caine Mutiny; Sabrina.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*La Chèvre.* #2—*My Other Husband.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Creator.* #2—*Compromising Positions.* #3—*After Hours.* #4—Thru Sept. 26: *Back to the Future.* Opening Sept. 27: *Marie.* #5—*Plenty.* #6—Thru Sept. 26: *Pee-wee's Big Adventure.* Opening Sept. 27: *Maxie.*

86. THALIA—95th St. W. of B'way. 222-3370. Sept. 25: *His Girl Friday; My Man Godfrey* (1936). Sept. 26: *The Loved One; Lord Love a Duck.* Sept. 27–28: *The Death of Mario Ricci.* Sept. 29: *Get Out Your Handkerchiefs; My Best Friend's Girl.* Sept. 30: *Madame Satan; Sign of the Cross.* Oct. 1: *Querelle; The Balcony; Un Chant d'Amour.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. *Insignificance.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—Thru Sept. 26: *Mad Max Beyond Thunderdome; Ladyhawke.* Opening Sept. 27: *The Stuff.* #2—*Streetwalkin'.* #3—*Rambo: First Blood Part II.* #4—Thru Sept. 26: *Creature.* Opening Sept. 27: *Invasion U.S.A.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*Streetwalkin'.* #2—Thru Sept. 26: *Sudden Death; American Ninja.* Beg. Sept. 27: *Invasion U.S.A.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. **Naturemax Theater:** *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members, students, and senior citizens $4; series tickets available. Festival of India: Films by Shyam Benegal. Sept. 27 at 8: *The Boon* (India, 1977).

BARBARA BARONDESS THEATRE LAB BENEFIT—Library and Museum of the Performing Arts, Lincoln Center, Amsterdam Ave. nr. 65th St. Tickets, $50–$250 and up, may be reserved by calling 744-1287. Sept. 26 at 7: *Beggar's Holiday* (1934), and *Hold Your Man* (1933) by Sam Wood, with Clark Gable. Different program scheduled on Oct. 3.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1; free popcorn. Sept. 25 at 7:30: *Where Time Began* (Spain, 1978) by Piquer Simon.

GOETHE HOUSE—1014 Fifth Ave., at 82nd St. 744-8310. Free tickets one hour before screening. German Dance Theater on Film and Video. Sept. 28 at 2: *What Are Pina Bausch and Her Dancers Doing in Wuppertal?* (West Germany, 1983) by Klaus Wildenhahn.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members $3.50. Sept. 28 at 8: *1984* (1984) by Michael Radford, with John Hurt and Richard Burton.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members $3. Mishima Movies: Films starring novelist Yukio Mishima or based on his work. Sept. 27 at 7:30: *Black Lizard* (Japan, 1968) by Kinji Fukasaku, based on a Mishima play, with Mishima in a cameo role.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. National Jewish Archive of Broadcasting. Sept. 29 at 12:30, 1:30 & 2:30: "Shemi" (1963) and (1970) from *Directions.*

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm.: Tue., 12 noon–8, Wed.–Sat., 12 noon–5. Thru Sept. 26: Highlights From the Collection. Sept. 27–Nov. 14: Leonard Bernstein: The Television Work (seminar, Sept. 27 at 4 at the **Ford Foundation, 320 E. 43rd St.,** with Bernstein, Brendan Gill, and others: adm. $15, tickets at the Museum). Thru Nov. 2: Television's Silents: Silent Films Newly Restored and Orchestrated for Television. Adm. $5; students, children, and senior citizens $4: Thru Sept. 26, Tue.–Sat., 12 noon–8: Discovery: Rare *Honeymooners.*

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Video Gallery:** Thru Sept. 30: Music Video: The Industry and Its Fringes. Films: **Titus Theater 1:** Sept. 26 at 12:30, 2, 6 & 7:30: British Advertising Broadcast Awards, 1985. Sept. 27 at 2:30: *Notorious* (1946) by Alfred Hitchcock, with Cary Grant and Ingrid Bergman; at 6: *Folies Bergère de Paris* (1935) by Roy Del Ruth, with Maurice Chevalier. Sept. 28 at 12:30: Warner Bros. Cartoons Golden Jubilee: Evolution of a Style: Tex Avery; at 2: Mikio Naruse: A Master of the Japanese Cinema, continuing: *When a Woman Ascends the Stairs* (Japan, 1960); at 5: *Street Without End* (Japan, 1934). Sept. 29 at 12:30: (See Sept. 28 at 12:30); at 2: *Husband and Wife* (Japan, 1953); at 5: *Mother* (Japan, 1952). Sept. 30 at 2:30: *Lightning* (Japan, 1952); at 6: *Yearning* (Japan, 1964). Oct. 1 at 2:30: *Little Man, Do Your Best!* (Japan, 1931) and *Every Night Dreams* (Japan, 1933); at 6: *Late Chrysanthemums* (Japan, 1954). **Titus Theater 2:** Sept. 28–30: *How Yukong Moved the Mountains* (China, 1972–75) by Joris Ivens and Marceline Loridan; Sept. 28 at 2:30 & 5:30: "The Fishing Village"; Sept. 29 at at 2:30 & 5:30: "A Woman, a Family"; Sept. 30 at 3 & 6:30: "The Generation Factory." Oct. 1 at 3 & 6:30: *Falsely Accused* (1908) and *A Corner in Wheat* (1909) by D. W. Griffith, and *Regeneration* (1915) by Raoul Walsh.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Sept. 25 at 7:30 & 9:30: *The Shooting Party* (Great Britain, 1985) by Alan Bridges, with James Mason. Sept. 26 at 8: *Variety* (1984) by Bette Gordon; filmmaker present. Sept. 27–28 at 8 & 10, Sept. 29 at 5, 7 & 9:30, Sept. 30 at 7:30 & 9:15: *Dangerous Moves* (Switzerland, 1984) by Richard Dembo; also, Sept. 29 at 7 only: *The Masters of Disaster* (1985) by Sonya Friedman, Oct. 1 at 8: *The Seventh Seal* (Sweden, 1956) by Ingmar Bergman.

NEW YORK FILM FESTIVAL—Alice Tully Hall, Lincoln Center, B'way at 65th St. 362-1911. Adm. $6 & $8; available in advance at box office. Sept. 27–Oct. 13. Sept. 27 at 7 & 8:30 (8:30 show at **Avery Fisher Hall,** adm. $10 & $15): *Ran* (Japan, 1985) by Akira Kurosawa. Sept. 28 at 1: *Steaming* (Great Britain, 1985) by Joseph Losey; 3:30: British National Film Archive fiftieth anniversary tribute: *Black Narcissus* (Great Britain, 1947) by Michael Powell and Emeric Pressburger; at 6: *Huey Long* (1985) by Ken Burns; at 9: *When Father Was Away on Business* (Yugoslavia, 1985) by Emir Kusturica. Sept. 29 at 2: (See Sept. 28 at 9); 4:30: (See Sept. 28 at 6); at 7: *Oriane* (France/Venezuela, 1985) by Fina Torres; 9:30: (See Sept. 28 at 1). Sept. 30 at 6:15: *Angry Harvest* (West Germany, 1985) by Agnieszka Holland; 9:30: (See Sept. 29 at 7). Oct. 1 at 6:15: *Sugarbaby* (West Germany, 1985) by Percy Adlon; 9:30: (See Sept. 30 at 6:15).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Thru Sept. 27: Gender Benders: Androgyny in the Movies. Sept. 25 at 3: *All of Me* (1984) by Carl Reiner, with Steve Martin. Sept. 26 at 12 noon: *I Was a Male War Bride* (1949) by Howard Hawks, with Cary Grant; 2:30: *Some Like It Hot* (1959) by Billy Wilder, with Jack Lemmon and Tony Curtis; 5:30: *Performance* (Great Britain, 1970) by Donald Cammell and Nicolas Roeg, with Mick Jagger. Sept. 27 at 3: *Tootsie* (1983) by Sydney Pollack, with Dustin Hoffman. Oct. 1 at 12 noon: The Child's Life: *The Wild Child* (France, 1970) by François Truffaut; 2:30: Government-Sponsored Films: *Industrial Britain* (Great Britain, 1933) by Robert Flaherty, *Fires Were Started* (Great Britain, 1943) by Humphrey Jennings.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 6:15, 8 & 9:45, Fri.–Sun. at 4:30: *Queen Kelly* (1929) by Erich von Stroheim, with Gloria Swanson. Free: Fri.–Sun. at 2: *The Animals Film* (1981) by Victor Schonfeld and Myriam Alaux.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens. 718-592-5555. Free with museum adm. 20th-Century Design on Film. Sept. 28 at 2: *Architecture of the Petroleum Age* (1975) by Scott Thomas, and *A Place to Live* (1978) by Fred James.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. The Artist Celebrates New York—In Film. Sept. 27 at 8, Sept. 29 at 1:30: *Boardwalk* (1979) by Stephen Verona, with Ruth Gordon and Lee Strasberg, *Manhatta* (1921) by Charles Sheeler and Paul Strand, and *In the Street* (1952) by Helen Levitt, Janice Loeb, and James Agee.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Tue., 1–8, Wed.–Sat., 11 a.m.–5, Sun., 12 noon–6. Sept. 28–Nov. 3: *The Allure of the Concentric* (1985), a multi-channel video installation by Rita Myers.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Creature.* #2—*Streetwalkin'.* #3—Thru Sept. 26: *Sudden Death.* Beg. Sept. 27: *Invasion U.S.A.* #4—Thru Sept. 26: *American Ninja.*

101. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *American Ninja; The Return of the Living Dead.*

102. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—*Creature.* #2—*Sudden Death.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru Sept. 26: *St. Elmo's Fire.* #2—*Compromising Positions.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Pee-wee's Big Adventure.* #2—*Back to the Future.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru Sept. 26: *Sudden Death; Streetwalkin'.* Beg. Sept. 27: *Invasion U.S.A.; Missing in Action.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru Sept. 26: *Rambo: First Blood Part II.* #2—Thru Sept. 26: *Compromising Positions.* Beg. Sept. 27: *Invasion U.S.A.* #3—Thru Sept. 26: *Year of the Dragon.* Beg. Sept. 27: *The Stuff.* #4—*Creature.*

107. KENT—E. 167th St. nr. Grand Concourse. 367-1288. Thru Sept. 26: *Sudden Death; Streetwalkin'.* Beg. Sept. 27: *Invasion U.S.A.; Missing in Action.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Streetwalkin'.* #2—*Creator.*

109. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*Streetwalkin'.* #2—*Teen Wolf.* #3—*Creator.* #4—*Back to the Future.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*American Ninja.* #2—*Rambo: First Blood Part II.* #3—*Pee-wee's Big Adventure.* #4—*Mad Max Beyond Thunderdome.*

111. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*The Protector.* #2—*Creature.* #3—Thru Sept. 26: *Silverado.* Beg. Sept. 27: *Invasion U.S.A.* #4—*Fright Night.*

112. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—Thru Sept. 26: *Rambo: First Blood Part II.* Beg. Sept. 27: *Maxie.* #2—*Pee-wee's Big Adventure.* #3—*Sudden Death.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Streetwalkin'.* #2—*American Ninja.* #3—*Compromising Positions.* #4—*Back to the Future.* #5—*Creator.* #6—*Kiss of the Spider Woman.* #7—*Year of the Dragon.* #8—*Teen Wolf.* #9—*Pee-wee's Big Adventure.* #10—*Sudden Death.*

BROOKLYN

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200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—Thru Sept. 26: *Creature.* Beg. Sept. 27: *Invasion U.S.A.* #2—*Streetwalkin'.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Creator.* #2—Closed for renovations. #3—*Back to the Future.* #4—Thru Sept. 26: *Sudden Death.* Beg. Sept. 27: *Maxie.* #5—Thru Sept. 26: *Compromising Positions.* Beg. Sept. 27: *The Stuff.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Sept. 26: *Mad Max Beyond Thunderdome.* Beg. Sept. 27: *Maxie.* #2—Thru Sept. 26: *Streetwalkin'.* Beg. Sept. 27: *The Stuff.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Creator.* #2—*Back to the Future.* #3—*Compromising Positions.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Creature.* #2—Thru Sept. 26: *Sudden Death.* Beg. Sept. 27: *Invasion U.S.A.* #3—Thru Sept. 26: *Rambo: First Blood Part II.* Beg. Sept. 27: *After Hours.* #4—Thru Sept. 26: *Pee-wee's Big Adventure.* Beg. Sept. 27 (tent.): *The Stuff.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru Sept. 26: *Sudden Death.* Beg. Sept. 27: *Invasion U.S.A.* #2—*Creature.* #3—Thru Sept. 26: *Streetwalkin'.* Beg. Sept. 27: *The Stuff.* #4—*Creator.* #5—*Compromising Positions.* #6—Thru Sept. 26: *Back to the Future.* Beg. Sept. 27: *Maxie.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—Thru Sept. 26: *Compromising Positions.* Beg. Sept. 27: *Maxie.* #2—*Cocoon.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Streetwalkin'.* #2—*Rambo: First Blood Part II.* #3—*Creature.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*Kiss of the Spider Woman.* #2—*Kiss of the Spider Woman.*

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Creator.* #2—Thru Sept. 26: *Sudden Death; American Ninja.* Beg. Sept. 27: *Invasion U.S.A.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—*Teen Wolf.* #2—*Rambo: First Blood Part II.* #3—*Back to the Future.* #4—*Streetwalkin'.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Sudden Death.* #2—*Streetwalkin'.* #3—*Creature; American Ninja.* #4—

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213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Compromising Positions.* #2—*Back to the Future.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Volunteers.* #2—Thru Sept. 26: *Key Exchange.* Beg. Sept. 27: *Agnes of God.* #3—*Creator.* #4—*American Ninja; Creature.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru Sept. 26: *Teen Wolf.* Beg. Sept. 27: *Invasion U.S.A.* #2—Thru Sept. 26: *Mad Max Beyond Thunderdome.* Beg. Sept. 27: *The Protector.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru Sept. 26: *Mad Max Beyond Thunderdome.* Beg. Sept. 27: *Year of the Dragon.* #2—Thru Sept. 26: *War and Love.* Beg. Sept. 27: *Silverado.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Kiss of the Spider Woman.* #2—*Sudden Death.* #3—Thru Sept. 26: *Teen Wolf.* Beg. Sept. 27: *Invasion U.S.A.* #4—*Streetwalkin'.* #5—*Cocoon.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Creator.* #2—*Compromising Positions.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—Thru Sept. 26: *Streetwalkin'.* #2—Thru Sept. 26: *Ghostbusters; American Ninja.* #3—*Rambo: First Blood Part II.* #4—Thru Sept. 26: *Sudden Death.* Beg. Sept. 27: *Invasion U.S.A.* #5—Thru Sept. 26: *Creature.*

221. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Sept. 26: *Creature.* #2—Thru Sept. 26: *Streetwalkin'.*

QUEENS

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300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Back to the Future.* #2—*Rambo: First Blood Part II.* #3—Thru Sept. 26: *Sudden Death.* Beg. Sept. 27: *Invasion U.S.A.* #4—*Creature.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Creator.* #2—*Pee-wee's Big Adventure.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Back to the Future.* #2—*Kiss of the Spider Woman.* #3—Thru Sept. 26: *Rambo: First Blood Part II.* Beg. Sept. 27: *Agnes of God.* #4—Thru Sept. 26: *Volunteers.* Beg. Sept. 27: *Agnes of God.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Sept. 26: *Stick; Gotcha!* Beg. Sept. 27: *Year of the Dragon; Heavenly Bodies.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Back to the Future.* #2—*Rambo: First Blood Part II.* #3—Thru Sept. 26: *Key Exchange.* Beg. Sept. 27: *Maxie.* #4—*The Gods Must Be Crazy.* #5—*Teen Wolf.* #6—*Cocoon.* #7—*Prizzi's Honor; Sesame Street Presents: Follow That Bird.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Creator.* #2—*Back to the Future.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Back to the Future.* #2—*Cocoon.* #3—*Mad Max Beyond Thunderdome.* #4—*Teen Wolf.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Creature.* #2—*Streetwalkin'.* #3—*Back to the Future.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Creator.* #2—*Rambo: First Blood Part II.* #3—*Compromising Positions.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Teen Wolf.* #2—*Ghostbusters.* #3—Thru Sept. 26: *Sudden Death.* Beg. Sept. 27: *Maxie.* #4—Thru Sept. 26: *Silverado.* Beg. Sept. 27: *Invasion U.S.A.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—Thru Sept. 26: *War and Love.* #2—*Creator.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Sept. 26: *Rambo: First Blood Part II.* #2—Thru Sept. 26: *Mad Max Beyond Thunderdome.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—Thru Sept. 26: *War and Love.* Beg. Sept 27 (tent.): *The Stuff.* #2—*Cocoon.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Compromising Positions.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—Thru Sept. 26: *Sudden Death.* Beg. Sept. 27: *Invasion U.S.A.* #2—*Creature.* #3—*American Ninja.* #4—Thru Sept. 26: *Pee-wee's Big Adventure; Volunteers.* Beg. Sept. 27: *Agnes of God.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Streetwalkin'.* #2—*Sudden Death.* #3—*Creature.* #4—*Rambo: First Blood Part II; Teen Wolf.* #5—*Back to the Future.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Volunteers.* #2—*Compromising Positions.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Streetwalkin'.* #2—*Back to the Future.* #3—Thru Sept. 26: *Cocoon.* Beg. Sept. 27: *Maxie.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru Sept. 26: *Ghostbusters; American Ninja.* #2—*Rambo: First Blood Part II.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Sept. 26: *Sudden Death.* Beg. Sept. 27: *Invasion U.S.A.* #2—Thru Sept. 26: *Streetwalkin'.* #3—Thru Sept. 26: *Creature.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru Sept. 26: *Mad Max Beyond Thunderdome; Police Academy 2.* Beg. Sept. 27 (tent.): *Key Exchange.* #2—*Year of the Dragon.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Sudden Death.* #2—Thru Sept. 26: *Rambo: First Blood Part II.* Beg. Sept. 27 (tent.): *Invasion U.S.A.*

323. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Sept. 26: *Year of the Dragon; Red Sonja.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Rambo: First Blood Part II.* #2—*Silverado.* #3—*Mad Max Beyond Thunderdome.*

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*Mad Max Beyond Thunderdome.* #2—*Streetwalkin'.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Rambo: First Blood Part II.* #2—*Sudden Death.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Cocoon.* #2—*Compromising Positions.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Sept. 26: *Rambo: First Blood Part II.* #2—Thru Sept. 26: *Streetwalkin'.*

401. NEW DORP—HYLAN—351-6601. #1—Thru Sept. 26: *The Gods Must Be Crazy.* Beg. Sept. 27: *Invasion U.S.A.* #2—Thru Sept. 26: *Compromising Positions.* Beg. Sept. 27: *Maxie.*

402. NEW DORP—LANE—351-2110. Thru Sept. 26: *Teen Wolf.* Beg. Sept. 27: *The Stuff.*

403. NEW DORP—RAE—979-0444. #1—Thru Sept. 26: *Sudden Death.* Beg. Sept. 27: *Agnes of God.* #2—Thru Sept. 26: *Creature.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*Back to the Future.* #2—*Creator.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—Thru Sept. 26: *Sudden Death.* Beg. Sept. 27: *After Hours.* #2—*Back to the Future.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—Thru Sept. 26: *Volunteers.* Beg. Sept. 27: *Invasion U.S.A.* #2—Thru Sept. 26: *Streetwalkin'.* Beg. Sept. 27: *Maxie.*

501. BALDWIN—RKO—223-9230. *Creator.*

502. BELLEROSE—RKO—775-1351. Sept. 25-Oct. 1: *National Lampoon's European Vacation.*

503. BELLMORE—THE MOVIES—783-7200. *Silverado.*

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—*The Gods Must Be Crazy.* #2—*Kiss of the Spider Woman.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—Thru Sept. 26: *Sudden Death.* Beg. Sept. 27: *Invasion U.S.A.* #2—*Creature.* #3—*Pee-wee's Big Adventure.* #4—*Cocoon.*

508. FRANKLIN SQUARE—FRANKLIN—775-3257. #1—*Back to the Future.* #2—*Creator.* #3—*Pee-wee's Big Adventure.* #4—Thru Sept. 26: *Rambo: First Blood Part II.* Beg. Sept. 27: *Invasion U.S.A.*

509. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*Pee-wee's Big Adventure.* #2—*Compromising Positions.* #3—Program unavailable.

510. GARDEN CITY PARK—RKO PARK EAST—741-8484. *Rambo: First Blood Part II.*

511. GREAT NECK—SQUIRE—466-2020. #1—*Teen Wolf.* #2—*Creature.* #3—Thru Sept. 26: *Rambo: First Blood Part II.* Beg. Sept. 27: *Invasion U.S.A.*

512. HEWLETT—RKO—791-6768. Sept. 25-Oct. 1: *National Lampoon's European Vacation.*

513. HICKSVILLE—HICKSVILLE—931-0749. #1—*Creature.* #2—Thru Sept. 26: *Pee-wee's Big Adventure.* Beg. Sept. 27: *Invasion U.S.A.*

514. HICKSVILLE—MID-PLAZA—433-2400. #1—*Back to the Future.* #2—Thru Sept. 26: *Silverado.* Beg. Sept. 27: *Maxie.* #3—*Year of the Dragon.* #4—*Teen Wolf.* #5—*St. Elmo's Fire.* #6—*Creator.*

515. LAWRENCE—RKO—371-0203. #1—*Streetwalkin'.* #2—*Creature.* #3—*Compromising Positions.*

516. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Sept. 26: *Mad Max Beyond Thunderdome.* Beg. Sept. 27 (tent.): *Rambo: First Blood Part II.* #2—*Year of the Dragon.*

517. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Rambo: First Blood Part II.* #2—*Creator.* #3—*Volunteers.* #4—*Teen Wolf.* #5—*Compromising Positions.* #6—*Back to the Future.*

518. LONG BEACH—PARK AVENUE—432-0576. Thru Sept. 26: *Volunteers; Sesame Street Presents: Follow That Bird.*

519. LYNBROOK—LYNBROOK—593-1033. #1—*Cocoon.* #2—Thru Sept. 26: *Sudden Death.* Beg. Sept. 27: *Maxie.* #3—Thru Sept. 26 (tent.): *Rambo: First Blood Part II.* Beg. Sept. 27: *Invasion U.S.A.* #4—*Volunteers.*

520. LYNBROOK—STUDIO ONE—599-1444. *The Gods Must Be Crazy.*

521. MALVERNE—TWIN—599-6966. #1—Thru Sept. 26: *Mad Max Beyond Thunderdome.* Beg. Sept. 27 (tent.): *Key Exchange.* #2—*Year of the Dragon.*

522. MANHASSET—MANHASSET—627-7887. #1—*Compromising Positions.* #2—*Volunteers.* #3—*Cocoon.*

523. MANHASSET—RKO CINEMA—627-1300. *Kiss of the Spider Woman.*

524. MASSAPEQUA—PEQUA—799-6464. *Compromising Positions.*

525. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Volunteers.* #2—*Teen Wolf.* #3—*Pee-wee's Big Adventure.* #4—Thru Sept. 26: *Sudden Death.* Beg. Sept. 27: *Invasion U.S.A.* #5—*Creature.* #6—*Back to the Future.* #7—*Creator.* #8—Thru Sept. 26: *Real Genius.* Beg. Sept. 27: *Maxie.* #9—Thru Sept. 26: *Rambo: First Blood Part II.* Beg. Sept. 27: *Agnes of God.*

526. MERRICK—MALL—623-4114. Thru Sept. 26: *Mad Max Beyond Thunderdome.*

527. MERRICK—TWIN—546-1270. #1—*Creator.* #2—*Back to the Future.*

528. NEW HYDE PARK—HERRICKS—747-0555. #1—*Year of the Dragon.* #2—Thru Sept. 26: *Cocoon.* Beg. Sept. 27: *Maxie.*

529. OCEANSIDE—OCEANSIDE—536-7565. #1—*Silverado.* #2—*Year of the Dragon.*

530. OLD BETHPAGE—CINE CAPRI—752-1610. *Silverado.*

531. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Volunteers.* #2—*Cocoon.*

532. PLAINVIEW—RKO MORTON VILLAGE—938-2323. *Compromising Positions.*

533. PLAINVIEW—RKO TWIN—931-1333. #1—Thru Sept. 26: *Silverado.* Beg. Sept. 27: *The Stuff.* #2—Thru Sept. 26: *Streetwalkin'.* Beg. Sept. 27: *Invasion U.S.A.*

534. PORT WASHINGTON—MOVIES—944-6200. #1—Thru Sept. 26: *Prizzi's Honor.* Beg. Sept. 27: *Maxie.* #2—*The Gods Must Be Crazy.* #3—*Back to the Future.*

535. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Back to the Future.*

536. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Creature.* #2—*Pee-wee's Big Adventure.*

537. ROSLYN—ROSLYN—621-8488. #1—*Creator.* #2—Thru Sept. 26: *Year of the Dragon.* Beg. Sept. 27: *Agnes of God.* #3—Thru Sept. 26: *Wetherby.*

538. SYOSSET—SYOSSET—921-5810. #1—Thru Sept. 26: *Volunteers.* Beg. Sept. 27: *After Hours.* #2—*Kiss of the Spider Woman.* #3—*Key Exchange.*

539. SYOSSET—UA CINEMA 150—364-0700. *Agnes of God.*

540. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Key Exchange.* #2—*Rambo: First Blood Part II.* #3—*Cocoon.*

541. VALLEY STREAM—SUNRISE—825-5700. #1—*Year of the Dragon.* #2—*Pee-wee's Big Adventure.* #3—*Creature.* #4—*Compromising Positions.* #5—*Agnes of God.* #6—*Streetwalkin'.* #7—*Kiss of the Spider Woman.* #8—*Creator.* #9—*Sudden Death.* #10—*American Ninja.* #11—*Back to the Future.* #12—*Teen Wolf.*

542. WANTAGH—RKO—781-6969. *Cocoon.*

543. WESTBURY—DRIVE-IN—334-3400. #1—Thru Sept. 26: *Sudden Death.* Beg. Sept. 27: *Invasion U.S.A.* #2—*Back to the Future.* #3—*Creature.*

544. WESTBURY—WESTBURY—333-1911. #1—*Rambo: First Blood Part II.* #2—*Teen Wolf.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru Sept. 26: *Creature.* Beg. Sept. 27: *Maxie.* #2—Thru Sept. 26: *Volunteers.* Beg. Sept. 27: *The Stuff.* #3—Thru Sept. 26: *Cocoon.* Beg. Sept. 27: *Agnes of God.*

601. BABYLON—RKO—669-0700. #1—*Prizzi's Honor.* #2—*Streetwalkin'.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Back to the Future.* #2—*Compromising Positions.* #3—*Teen Wolf.*

603. BAY SHORE—CINEMA—665-1722. Thru Sept. 26: *Rambo: First Blood Part II.* Beg. Sept. 27: *Invasion U.S.A.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Creator.* #2—Thru Sept. 26: *Pee-wee's Big Adventure.*

605. BAY SHORE—SUNRISE DRIVE-IN—665-1111. #1—Thru Sept. 26: *Creepers; Creature.* Beg. Sept. 27: *Sudden Death; Creature.* #2—Thru Sept. 26: *Volunteers; Lifeforce.* Beg. Sept. 27: *The Stuff; A Nightmare on Elm Street.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru Sept. 26: *Mad Max Beyond Thunderdome.* Beg. Sept. 27: *Real Genius.*

607. CENTER MORICHES—CENTER—878-2100. Program unavailable.

609. COMMACK—MULTIPLEX—462-6953. #1—*Pee-wee's Big Adventure.* #2—*Compromising Positions.* #3—*Sudden Death.* #4—*Agnes of God.* #5—*Back to the Future.* #6—*Teen Wolf.* #7—*Volunteers.* #8—*Kiss of the Spider Woman.* #9—*Streetwalkin'.* #10—*Creator.*

610. COMMACK—RKO—499-4545. #1—*Cocoon.* #2—*Rambo: First Blood Part II.*

611. CORAM—PINE—698-6442. #1—*Back to the Future.* #2—*Rambo: First Blood Part II.* #3—*Sudden Death.* #4—*Teen Wolf.* #5—*Real Genius.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—Thru Sept. 26: *Volunteers.* Beg. Sept. 27: *Agnes of God.* #2—Thru Sept. 26: *Creature.* Beg. Sept. 27: *Invasion U.S.A.* #3—*Back to the Future.* #4—Thru Sept. 26: *Sudden Death.* Beg. Sept. 27 (tent.): *Marie.* #5—*Creator.* #6—Thru Sept. 26: *Pee-wee's Big Adventure.* Beg. Sept. 27: *Maxie.* #7—*Teen Wolf.* #8—*Compromising Positions.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Kiss of the Spider Woman.* #2—*The Gods Must Be Crazy.* #3—Thru Sept. 26: *Volunteers.* Beg. Sept. 27: *After Hours.* #4—Thru Sept. 26: *Cocoon* Beg. Sept. 27: *Maxie.* #5—*Key Exchange.*

615. ELWOOD—ELWOOD—499-7800. #1—*Prizzi's Honor.* #2—Thru Sept. 26: *Back to the Future.* Beg. Sept. 27: *Maxie.*

616. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Thru Sept. 26: *Year of the Dragon.* Beg. Sept. 27: *Volunteers.* #2—*Silverado.*

618. GREENPORT—GREENPORT—477-0500. Thru Sept. 26: *Volunteers.* Beg. Sept. 27 (tent.): *Compromising Positions.*

619. HUNTINGTON—RKO SHORE—421-5200. #1—*Creator.* #2—*Compromising Positions.* #3—*Streetwalkin'.* #4—Thru Sept. 26: *Creature.* Beg. Sept. 27: *Invasion U.S.A.*

620. HUNTINGTON—RKO WHITMAN—423-1300. *Back to the Future.*

621. ISLIP—ISLIP—581-5200. #1—*Cocoon.* #2—*Back to the Future.* #3—*Rambo: First Blood Part II; Missing in Action 2.*

622. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Cocoon.*

623. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru Sept. 26: *Mad Max Beyond Thunderdome.*

624. LINDENHURST—LINDENHURST—888-5400. Thru Sept. 26: *Mad Max Beyond Thunderdome.* Beg. Sept. 27: *Silverado.*

625. MATTITUCK—MATTITUCK—298-4405. #1—*Silverado.* #2—Thru Sept. 26: *The Goonies; Gremlins.* #3—*Cocoon.* #4—*Back to the Future.* #5—*Creature.*

626. MONTAUK—THE MOVIES—668-2393. Thru Sept. 26: *Summer Rental.*

627. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. Thru Sept. 26: *Creature.* Beg. Sept. 27: *Invasion U.S.A.* **OUTDOOR**—Thru Sept. 26: *Sudden Death; American Ninja.* Beg. Sept. 27: *The Stuff.*

628. NORTHPORT—NORTHPORT—261-8600. Thru Sept. 26: *Mad Max Beyond Thunderdome.* Beg. Sept. 27: *Real Genius.*

629. OAKDALE—OAKDALE—589-8118. Thru Sept. 26: *National Lampoon's European Vacation.* Beg. Sept. 27 (tent.): *Volunteers.*

630. PATCHOGUE—TRIPLEX—475-0601. #1—*Creature.* #2—Thru Sept. 26: *Volunteers.* Beg. Sept. 27: *Invasion U.S.A.* #3—Thru Sept. 26: *Pee-wee's Big Adventure.* Beg. Sept. 27: *Maxie.*

631. PATCHOGUE—RKO PLAZA—475-5225. #1—*Creator.* #2—*Back to the Future.*

632. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. Thru Sept. 26: *Sudden Death.* Beg. Sept. 27: *The Stuff.* **OUTDOOR**—Thru Sept. 26: *Fright Night; Ghostbusters.* Beg. Sept. 27: *Volunteers; Lifeforce.*

633. PATCHOGUE—SUNWAVE—475-7766. #1—*Compromising Positions.* #2—*Rambo: First Blood Part II.*

634. PORT JEFFERSON—MINI EAST—928-6555. Thru Sept. 26: *St. Elmo's Fire.* Beg. Sept. 27 (tent.): *Maxie.* **WEST**—Thru Sept. 26: *Prizzi's Honor.*

635. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. *The Gods Must Be Crazy.*

636. RIVERHEAD—SUFFOLK—727-3133. *Rambo: First Blood Part II.*

637. SAG HARBOR—SAG HARBOR—725-0010. Thru Sept. 26: *Petit Con.* Beg. Sept. 27: *The Holy Innocents.*

638. SAYVILLE—SAYVILLE—589-0232. #1—*Rambo: First Blood Part II.* #2—*Back to the Future.* #3—*Creature.*

640. SHIRLEY—TWIN—281-4466. #1—Thru Sept. 26: *Year of the Dragon.* Beg. Sept. 27: *Mad Max Beyond Thunderdome.* #2—Thru Sept. 26: *Silverado.* Beg. Sept. 27: *Volunteers.*

641. SMITHTOWN—SMITHTOWN—265-1551. Thru Sept. 26: *Rambo: First Blood Part II.* Beg. Sept. 27: *Agnes of God.*

642. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Back to the Future.* #2—*Compromising Positions.* #3—*Creator.*

643. STONY BROOK—LOEWS—751-2300. #1—*Creator.* #2—*Back to the Future.* #3—*Compromising Positions.*

644. WEST ISLIP—TWIN—669-2626. #1—Thru Sept. 26: *Year of the Dragon.* #2—*Teen Wolf.*

645. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Back to the Future.* #2—*Compromising Positions.*

646. WESTHAMPTON—WESTHAMPTON—288-1500. Thru Sept. 26: *Prizzi's Honor.* Beg. Sept. 27: *Invasion U.S.A.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Creator.* #2—*The Gods Must Be Crazy.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Compromising Positions.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*St. Elmo's Fire.* #2—Thru Sept. 26: *Prizzi's Honor.* Beg. Sept. 27: *Invasion U.S.A.* #3—Thru Sept. 26: *Rambo: First Blood Part II.* Beg. Sept. 27: *The Stuff.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*The Gods Must Be Crazy.* #2—Thru Sept. 26: *Rambo: First Blood Part II.* Beg. Sept. 27: *Maxie.*

704. HARRISON—SILVER SCREEN—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—Thru Sept. 26: *War and Love.* Beg. Sept. 27: *Key Exchange.* #2—*Compromising Positions.* #3—*Back to the Future.* #4—*Wetherby.*

706. LARCHMONT—PLAYHOUSE—834-3001. Thru Sept. 26: *Cocoon.* Beg. Sept. 27: *Agnes of God.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Back to the Future.* #2—*Rambo: First Blood Part II.* #3—Thru Sept. 26: *Teen Wolf.* Beg. Sept. 27: *Invasion U.S.A.* #4—Thru Sept. 26: *Creature.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru Sept. 26: *Rambo: First Blood Part II.* Beg. Sept. 27: *Agnes of God.* #2—*Kiss of the Spider Woman.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Sept. 26: *Silverado.* Beg. Sept. 27 (tent.): *Cocoon.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Back to the Future.* #2—*Creator.* #3—*Creature.* #4—*Streetwalkin'.* #5—Thru Sept. 26: *American Ninja.* Beg. Sept. 27: *Invasion U.S.A.* #6—*Rambo: First Blood Part II.* #7—*Sudden Death.*

711. NEW ROCHELLE—TOWN—632-4000. *Compromising Positions.*

712. OSSINING—ARCADIAN—941-5200. #1—*Kiss of the Spider Woman.* #2—*Compromising Positions.* #3—*Back to the Future.*

713. PEEKSKILL—BEACH—737-6262. #1—*Rambo: First Blood Part II.* #2—*Cocoon.* #3—*Back to the Future.* #4—*War and Love.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—Thru Sept. 26: *Compromising Positions.* #2—Thru Sept. 26: *Streetwalkin'.* Beg. Sept. 27: *Agnes of God.* #3—Thru Sept. 26: *Prizzi's Honor.* #4—Thru Sept. 26: *Teen Wolf.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Sept. 26: *Silverado.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Volunteers.* #2—*Cocoon.*

717. RYE—RYE RIDGE—939-8177. #1—*Creator.* #2—Thru Sept. 26: *Compromising Positions.* Beg. Sept. 27: *Maxie.*

718. SCARSDALE—FINE ARTS—723-6699. *Kiss of the Spider Woman.*

719. SCARSDALE—PLAZA—725-0078. Thru Sept. 26: *Year of the Dragon.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Creator.* #2—*Streetwalkin'.*

721. WHITE PLAINS—UA CINEMA—946-2820. Thru Sept. 26: *Sudden Death; American Ninja.* Beg. Sept. 27 (tent.): *Invasion U.S.A.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Agnes of God.* #2—*Creator.* #3—Thru Sept. 26: *Sudden Death.* #4—Thru Sept. 26: *Year of the Dragon.*

723. YONKERS—MOVIELAND—793-0002. #1—*Compromising Positions.* #2—*Back to the Future.* #3—Thru Sept. 26: *Pee-wee's Big Adventure.* Beg. Sept. 27: *After Hours.* #4—Thru Sept. 26: *Cocoon.* Beg. Sept. 27: *Maxie.*

724. YONKERS—PARK HILL—969-4477. #1—*Rambo: First Blood Part II.* #2—*Streetwalkin'.* #3—*Sudden Death.* #4—*Creature.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-7555. #1—*Creature.* #2—*Mad Max Beyond Thunderdome.*

Rockland County

751. MONSEY—ROCKLAND DRIVE-IN—356-4040. Thru Sept. 26: *Streetwalkin'; Ninja III.*

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *Rambo: First Blood Part II.*

754. NANUET—RKO MOVIES—623-0211. #1—*Back to the Future.* #2—*Streetwalkin'.* #3—Thru Sept. 26: *Sudden Death.* Beg. Sept. 27: *Invasion U.S.A.* #4—*Volunteers.* #5—Thru Sept. 26: *Creator.* Beg. Sept. 27: *Agnes of God.*

755. NEW CITY—TOWN—634-5100. #1—*Creator.* #2—*St. Elmo's Fire.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Back to the Future.* #2—Thru Sept. 26: *Teen Wolf.* Beg. Sept. 27: *After Hours.*

757. NYACK—CINEMA EAST—358-6631. *Compromising Positions.*

758. ORANGEBURG—303 DRIVE-IN—359-2021. Thru Sept. 26: *Creature; Sudden Death.* Beg. Sept. 27: *Invasion U.S.A.*

759. PEARL RIVER—CENTRAL—735-2530. *Mad Max Beyond Thunderdome.*

760. PEARL RIVER—PEARL RIVER—735-6500. *The Gods Must Be Crazy.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Kiss of the Spider Woman.*

762. SPRING VALLEY—PIX—425-6902. #1—*Compromising Positions.* #2—*War and Love.*

763. STONY POINT—9 W CINEMA—942-0303. *Mad Max Beyond Thunderdome.*

764. SUFFERN—LAFAYETTE—357-6030. *Cocoon.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Streetwalkin'.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Back to the Future.* #2—*Creator.*

801. DANBURY—CINE—743-2200. #1—*Kiss of the Spider Woman.* #2—*Compromising Positions.* #3—Thru Sept. 26: *Teen Wolf.* Beg. Sept. 27: *Agnes of God.*

802. DANBURY—CINEMA—748-2923. #1—*Volunteers.* #2—Thru Sept. 26: *Pee-wee's Big Adventure.* Beg. Sept. 27: *Maxie.*

803. DANBURY—PALACE—748-7496. #1—*Rambo: First Blood Part II.* #2—Thru Sept. 26: *Streetwalkin'.* Beg. Sept. 27: *The Stuff.* #3—Thru Sept. 26: *Creature.* Beg. Sept. 27: *Invasion U.S.A.*

804. DARIEN—PLAYHOUSE—655-0100. *Back to the Future.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Back to the Future.* #2—*Creator.*

806. FAIRFIELD—COUNTY—334-1411. Thru Sept. 26: *Rambo: First Blood Part II.* Beg. Sept. 27: *Invasion U.S.A.*

807. GREENWICH—CINEMA—869-6030. #1—*Back to the Future.* #2—*Creator.*

808. GREENWICH—PLAZA—869-4030. #1—*Agnes of God.* #2—*Kiss of the Spider Woman.* #3—*Compromising Positions.*

809. NEW CANAAN—PLAYHOUSE—966-0600. *Compromising Positions.*

810. NORWALK—CINEMA—838-4504. #1—*Rambo: First Blood Part II.* #2—*Teen Wolf.*

811. NORWALK—NORWALK—866-9202. Thru Sept. 26: *Streetwalkin'.* Beg. Sept. 27: *Invasion U.S.A.*

812. SOUTH NORWALK—SONO—866-9202. Thru Sept. 27: *The Shooting Party.* Sept. 28–Oct. 1: *Henry IV.*

813. SPRINGDALE—STATE—325-0250. Thru Sept. 26: *Gremlins.* Beg. Sept. 27: *Cocoon.*

814. STAMFORD—AVON—324-9205. #1—Thru Sept. 26: *Streetwalkin'.* Beg. Sept. 27: *The Stuff.* #2—Thru Sept. 26: *Creature.* Beg. Sept. 27: *Invasion U.S.A.*

815. STAMFORD—CINEMA—324-3100. #1—*Sudden Death.* #2—*Rambo: First Blood Part II.* #3—*Pee-wee's Big Adventure.*

816. STAMFORD—PARK PLACE—323-1600. #1—Thru Sept. 26: *Year of the Dragon.* #2—Thru Sept. 26 (tent.): *Teen Wolf.*

817. STAMFORD—RIDGEWAY—323-5000. #1—Thru Sept. 26: *Cocoon.* Beg. Sept. 27: *Maxie.* #2—*The Gods Must Be Crazy.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Compromising Positions.* #2—*Sudden Death.* #3—Thru Sept. 26: *Fair Is Fair.* Beg. Sept. 27: *Maxie.*

819. WESTPORT—FINE ARTS—227-3324. #1—*Kiss of the Spider Woman.* #2—*Compromising Positions.* #3—227-9619. *Creator.* #4—226-6666. *Agnes of God.*

820. WESTPORT—POST—227-0500. Thru Sept. 26: *The Gods Must Be Crazy.* Beg. Sept. 27 (tent.): *Maxie.*

821. WILTON—CINEMA—762-5678. *Back to the Future.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—Thru Sept. 26: *Pee-wee's Big Adventure.* #2—Thru Sept. 26: *Rambo: First Blood Part II.* #3—Thru Sept. 26: *St. Elmo's Fire.*

901. HARRISON—WARNER—482-8550. #1—Thru Sept. 26: *Sudden Death.* Beg. Sept. 27: *Invasion U.S.A.* #2—Thru Sept. 26: *Year of the Dragon.*

902. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Back to the Future.* #2—*Compromising Positions; Pee-wee's Big Adventure.*

903. JERSEY CITY—LOEWS—653-4600. #1—*Teen Wolf.* #2—*Creator.* #3—*Streetwalkin'.*

904. JERSEY CITY—STATE—653-5200. #1—Thru Sept. 26: *Sudden Death.* Beg. Sept. 27: *Invasion U.S.A.* #2—*Creature.* #3—*Rambo: First Blood Part II.* #4—Thru Sept. 26: *Gremlins; American Ninja.* Beg. Sept. 27: *Sudden Death; American Ninja.*

905. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Streetwalkin'.* #2—*Rambo: First Blood Part II.* #3—*Sudden Death.* #4—*Creature.*

906. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Compromising Positions.* #2—*Creator.* #3—*Teen Wolf.* #4—*Pee-wee's Big Adventure.* #5—*Volunteers.* #6—*Back to the Future.*

907. UNION CITY—CINEMA—865-5600. #1—Thru Sept. 26: *Mad Max Beyond Thunderdome.* #2—Thru Sept. 26: *Year of the Dragon; Exterminator 2.*

908. UNION CITY—SUMMIT—865-4120. Thru Sept. 26: *Mad Max Beyond Thunderdome; Enter the Dragon.* Beg. Sept. 27: *The Protector.*

909. WEST NEW YORK—MAYFAIR—865-2010. Thru Sept. 26: *Mad Max Beyond Thunderdome.* Beg. Sept. 27: *The Protector.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. Thru Sept. 26: *Rambo: First Blood Part II.* Beg. Sept. 27: *The Stuff.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*Streetwalkin'.* #2—Thru Sept. 26: *Sudden Death; Creature.* Beg. Sept. 27: *Invasion U.S.A.*

912. CEDAR GROVE—CINEMA 23—239-1462. Thru Sept. 26: *Rambo: First Blood Part II.* Beg. Sept. 27 (tent.): *Compromising Positions.*

913. EAST ORANGE—RKO HOLLYWOOD—678-2262. *Streetwalkin'.*

914. IRVINGTON—CASTLE—372-9324. #1—Thru Sept. 26: *Sudden Death; Creature.* Beg. Sept. 27: *Invasion U.S.A.* #2—Thru Sept. 26: *American Ninja; Streetwalkin'.* Beg. Sept. 27: *The Stuff.*

915. LIVINGSTON—COLONY—992-0800. Thru Sept. 26: *Back to the Future.* Beg. Sept. 27: *Maxie.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *Streetwise.*

917. MILLBURN—RKO—376-0800. #1—*Prizzi's Honor.* #2—*Back to the Future.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*The Gods Must Be Crazy.* #2—*Back to the Future.* #3—*Creator.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*The Return of the Living Dead.* #2—*Year of the Dragon.* #3—Thru Sept. 26: *American Ninja.*

920. NUTLEY—FRANKLIN—667-1777. #1—Thru Sept. 26: *Mad Max Beyond Thunderdome.* #2—Thru Sept. 26: *Prizzi's Honor.* #3—Thru Sept. 26: *Pee-wee's Big Adventure.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Kiss of the Spider Woman.* #2—Thru Sept. 26: *Compromising Positions.* Beg. Sept. 27: *Maxie.* #3—Thru Sept. 26: *Key Exchange.* Beg. Sept. 27: *Agnes of God.*

922. VERONA—VERONA—239-0880. *Pee-wee's Big Adventure.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*Cocoon.* #2—*Compromising Positions.* #3—Thru Sept. 26: *St. Elmo's Fire.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Sept. 26: *Year of the Dragon.*

931. CRANFORD—RKO—276-9120. #1—Thru Sept. 26: *Creature.* Beg. Sept. 27: *Invasion U.S.A.* #2—Thru Sept. 26: *Back to the Future.* Beg. Sept. 27: *The Stuff.*

932. ELIZABETH—ELMORA—352-3483. Tent.: *Cocoon.*

933. LINDEN—TWIN—925-9787. #1—Thru Sept. 26 (tent.): *Sudden Death.* Beg. Sept. 27: *Invasion U.S.A.* #2—Tent.: *Back to the Future.*

934. ROSELLE PARK—PARK—245-0358. *Streetwise.*

935. SUMMIT—STRAND—273-3900. *Kiss of the Spider Woman.*

936. UNION—FIVE POINTS—964-3466. #1—Thru Sept. 26: *Creature.* Beg. Sept. 27: *Invasion U.S.A.* #2—*Cocoon.*

937. UNION—LOST PICTURE SHOW—964-4497. *The Gods Must Be Crazy.*

938. UNION—RKO—686-4373. #1—*Compromising Positions.* #2—Thru Sept. 26: *Creator.* Beg. Sept. 27: *Agnes of God.*

939. WESTFIELD—RIALTO—232-1288. #1—*Cocoon.* #2—*Kiss of the Spider Woman.* #3—*Volunteers.*

940. WESTFIELD—TWIN—654-4720. #1—Thru Sept. 26: *Streetwalkin'.* Beg. Sept. 27: *Maxie.* #2—Thru Sept. 26: *Wetherby.* #3—*Rambo: First Blood Part II.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Back to the Future.*

951. CLOSTER—CLOSTER—768-8800. *Compromising Positions.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*Rambo: First Blood Part II.* #2—*Back to the Future.* #3—*Streetwalkin'.* #4—*Compromising Positions.*

953. EMERSON—TOWN—261-1000. *St. Elmo's Fire.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Back to the Future.* #2—*Silverado.*

955. FAIRVIEW—TWIN—941-2424. #1—*Creator.* #2—*Creature.*

956. FORT LEE—LINWOOD—944-6900. #1—*National Lampoon's European Vacation.* #2—Thru Sept. 26: *Real Genius.* Beg. Sept. 27: *Invasion U.S.A.*

957. FORT LEE—SHARON—224-0202. Thru Sept. 26: *Year of the Dragon.*

958. OAKLAND—TWIN—337-4478. #1—Thru Sept. 26: *Rambo: First Blood Part II.* Beg. Sept. 27: *Invasion U.S.A.* #2—*Back to the Future.*

959. PALISADES PARK—PARK LANE—944-1086. #1—*Silverado.* #2—*Year of the Dragon.*

960. PARAMUS—CINEMA 35—845-5070. *Back to the Future.*

961. PARAMUS—DRIVE-IN—368-1440. Thru Sept. 26: *Rambo: First Blood Part II; First Blood.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *Kiss of the Spider Woman.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Compromising Positions.* #2—*Cocoon.* #3—*Agnes of God.* #4—Thru Sept. 26: *American Ninja.* Beg. Sept. 27: *The Stuff.* #5—*Key Exchange.* #6—*Creator.* #7—*Teen Wolf.* #8—*The Gods Must Be Crazy.* #9—*Volunteers.* #10—*Pee-wee's Big Adventure.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*Streetwalkin'.* #2—Thru Sept. 26: *Sudden Death.* Beg. Sept. 27: *Invasion U.S.A.* #3—*Creature.*

965. RAMSEY—CINEMA—825-2090. *Cocoon.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru Sept. 26: *Mad Max Beyond Thunderdome.* Beg. Sept. 27: *Year of the Dragon.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Compromising Positions.* #2—*Creator.* #3—*Rambo: First Blood Part II.* #4—*Silverado.*

969. RIDGEWOOD—ROSEBUD—670-9183. Sept. 23–26: *The Night of the Hunter.* Sept. 27–29: *Two for the Road.* Sept. 30–Oct. 3: *The Clowns.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Sept. 26: *Teen Wolf.* #2—Thru Sept. 26: *Mad Max Beyond Thunderdome.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Silverado.* #2—*Year of the Dragon.* #3—Thru Sept. 26: *Ghostbusters.*

972. TENAFLY—BERGEN—567-0004. *Creator.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Back to the Future.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

L'ADDITION—(1 hr. 33 min., '84) In French, Eng. subtitles. An innocent man becomes tangled up in a web of murder and revenge. With Richard Berry, Richard Bohringer, and Victoria Abril. Dir. Denis Amar. R. **54**

★ **AFTER HOURS**—(1 hr. 36 min., '85) At the simplest level, Martin Scorsese's black comedy is the story of a terrible date. A rather ordinary young man, Paul (Griffin Dunne), meets a girl (Rosanna Arquette) in a coffee shop, goes to visit her in her SoHo loft, and suffers one absurd, frightening, and humiliating experience after another. For about an hour or so, Scorsese, shooting a screenplay written by Joseph Minion as a Columbia University course assignment, captures the paranoia of our city and the hell of being a single person. The details are hilarious, exact, and harrowing, and the casting of the movie is marvelously shrewd: John Heard is on hand as a friendly bartender, Teri Garr as a bored cocktail waitress, Cheech and Chong as rip-off artists, Linda Fiorentino as a glamorous S&M sculptress. But the movie is structurally askew: Rosanna Arquette, Paul's witchy, neurotic date, drops out of the picture early on, and Scorsese, trying to keep things going, increases the craziness of what happens to Paul. *After Hours* loses its paranoid accuracy and becomes a sub-Fellini carnival. But see it for the great early scenes. Cinematography by Michael Ballhaus. (Sept. 23, 1985) R. **21, 33, 46, 85, 204, 405, 538, 613, 723, 756**

AGNES OF GOD—(1 hr. 39 min., '85) An epic about Jane Fonda smoking a cigarette. The noxious weed is frantically lit, furiously puffed, and desperately held, still burning, to the end of a virgin butt. The most famous health fanatic in the country is placing her dedication to her art on an altar. Fonda plays a taut modern woman, a court-appointed shrink investigating the case of a teenage nun (Meg Tilly) who has apparently murdered her own newborn baby. Cigarette smoking seems to be the key to the psychiatrist's unhappiness. Adapting his own play, John Pielmeier indulges a bad case of Broadway dialectics. The Mother Superior of the convent (Anne Bancroft), a shrewd and worldly woman, wants to believe in saints and miracles; the shrink, who has lost her faith, wants to destroy what she takes to be the medieval superstitions of the Catholic church. They fight for possession of the young nun. Much debating, hypnotism, and shrieking fits. A generally handsome production, but the material is sensational and unsatisfying. Dir. Norman Jewison. (Sept. 23, 1985) PG-13. **41, 54, 214, 302, 315, 403, 525, 537, 539, 541, 600, 609, 612, 641, 706, 708, 714, 722, 754, 801, 808, 819, 921, 938, 963**

AMERICAN NINJA—(1 hr. 36 min., '85) A U.S. Army private stationed in the Philippines takes on an army of martial-arts warriors. With Michael Dudikoff, Steve James, Judie Aronson, Guich Koock, John Fujioka. Screenplay by Paul de Mielche. Dir. Sam Firstenberg. R. **40, 89, 100, 101, 110, 113, 210, 212, 214, 220, 315, 319, 541, 627, 710, 721, 904, 914, 919, 963**

★ **BACK TO THE FUTURE**—(1 hr. 54 min., '85) It's based on a gimmicky idea—but the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling; his mom, Lea Thompson, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him.* Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from that period. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. **25, 32, 62, 85, 104, 109, 113, 201, 203, 206, 211, 213, 300, 302, 304, 305, 306, 307, 316, 318, 404, 405, 508, 514, 517, 525, 527, 534, 535, 541, 543, 602, 609, 611, 612, 615, 620, 621, 625, 631, 638, 642, 643, 645, 705, 707, 710, 712, 713, 723, 754, 756, 800, 804, 805, 807, 821, 902, 906, 915, 917, 918, 931, 933, 950, 952, 954, 958, 960, 973**

★ **LA CHEVRE**—(1 hr. 31 min., '81) In French, Eng. subtitles. Francis Veber's farce about chronically unlucky people might have been an eccentric classic if it were more intricate and better timed. As it is, the movie is still pretty funny. Marie, an heiress with awful luck, gets kidnapped in Mexico. When a hard-nosed detective (Gérard Depardieu) fails to find her, her father sends along one of his employees, an accountant (Pierre Richard) with unfathomable, terrifying bad luck. The theory is that the accountant will fall into the same misadventures as Marie and lead them, through a chain of disasters, to the lost girl. What makes the movie unusual is that the comic hero is not some schleppy little pet but a genuinely dislikable man—fatuously sure of himself with women, convinced of his intellectual powers. Pierre Richard makes him an incompetent force of nature, while Depardieu manages to express a dozen varieties of indignation and disbelief without turning into a prig. (Aug. 12, 1985) **84**

COCOON—(1 hr. 58 min., '85) A group of extraterrestrials lands in the Gulf of Mexico, digs up some pods from the deep, and deposits them in a swimming pool attached to a rented mansion. Meanwhile, Hume Cronyn, Dom Ameche, and Wilford Brimley, inhabitants of the retirement home next door, climb the wall to take a secret swim in the pool. Contact with the cocoons reinvigorates them, and in the morning, their mates (Jessica Tandy, Maureen Stapleton, and Gwen Verdon) smile contentedly. Director Ron Howard may have set out to be generous to the elderly, but this myth of rejuvenation hardly argues for the powers of old people; they aren't shown using their experience or knowledge, only their new physical vitality. The premise is remarkably similar to that of Steven Spielberg's "Kick the Can" episode in *Twilight Zone—The Movie,* and some of the visual motifs are borrowed, too. Ron Howard has his own humorous way of looking at things—so why borrow Spielberg's? With Steve Guttenberg, Brian Dennehy, Tahnee Welch, and Jack Gilford. Screenplay by Tom Benedek. (June 24, 1985) PG-13. **20, 33, 49, 207, 217, 304, 306, 313, 318, 328, 507, 519, 522, 528, 531, 540, 542, 600, 610, 613, 621, 622, 625, 706, 709, 713, 716, 723, 764, 813, 817, 923, 932, 936, 939, 963, 965**

★ **COMPROMISING POSITIONS**—(1 hr. 38 min., '85) Frank Perry directed and Susan Isaacs wrote this malicious and entertaining satirical comedy about the murder of a sleazy Long Island dentist (Joe Mantegna) who has the habit of seducing his female patients and photographing them trussed in leather straps, hoods, and whatnot. Susan Sarandon is the housewife (a former investigative reporter) who tries to crack the case, and playing the dentist's patients and former mistresses are such talented theater actresses as Judith Ivey, Joan Allen, and Deborah Rush. Isaacs, adapting her own 1978 best-seller, puts a standard feminist halter on her heroine—she needs to do something more with her life than be wife and mom, and her hardworking husband (Edward Herrmann) doesn't approve. Their stale marital conflict, which rages in scene after scene, throws dust in the eyes of the movie's wit. Still, much of *Compromising Positions* is sparkling fun. With Raul Julia. (Sept. 9, 1985) R. **25, 64, 80, 85, 103, 106, 113, 201, 203, 206, 207, 213, 219, 308, 314, 317, 328, 401, 509, 515, 517, 522, 524, 532, 541, 602, 609, 612, 618, 619, 633, 642, 643, 645, 701, 705, 711, 712, 714, 717, 723, 757, 762, 801, 808, 809, 818, 819, 902, 906, 912, 921, 923, 938, 951, 952, 963, 968**

CREATOR—(1 hr. 48 min., '85) Peter O'Toole stars as an eccentric scientist trying to bring his wife—who died twenty-five years earlier during childbirth—back to life. With Mariel Hemingway, Vincent Spano, and Virginia Madsen. Screenplay by Jeremy Leven, based on his novel. Dir. Ivan Passer. R. **25, 32, 62, 85, 108, 109, 113, 201, 203, 206, 210, 214, 219, 301, 305, 308, 310, 404, 501, 508, 514, 517, 525, 527, 537, 541, 604, 609, 612, 619, 631, 642, 643, 700, 710, 717, 720, 722, 754, 755, 800, 805, 807, 819, 903, 906, 918, 938, 955, 963, 968, 972**

CROSSOVER DREAMS—(1 hr. 26 min., '85) A self-congratulatory little morality play about a New York salsa musician (Rubén Blades) who, tired of working for nothing on the *cuchifrito* circuit, signs a deal with a slick, white downtown record producer. Immediately, the hero sells out, corrupting his music and betraying his neighborhood friends. Then his "crossover" album bombs anyway. *Crossover Dreams* says that you shouldn't get above yourself, that you've got to remain true to the sources of your art (i.e., the people you grow up with), and that white people are slick trash who will exploit you and then dump you on the junk heap. Does anyone connected with this movie really believe what it says? It certainly isn't Rubén Blades's story; he's been very successful outside the barrio without destroying his soul or his music. Written by Leon Ichaso, Blades, and producer Manuel Arce. Dir. Ichaso. (Sept. 9, 1985) **82**

★ **DANCE WITH A STRANGER**—(1 hr. 42 min., '85) Mike Newell's film, written by Shelagh Delaney (from a true story), is like a single long spell of the blues, and like many such spells, it is both powerful and baffling, both evocative and unilluminating. In 1954, Ruth Ellis (Miranda Richardson), a platinum-blonde "hostess" in a small London drinking club, falls for a good-looking racing-car driver named David Blakely (Rupert Everett). An alcoholic dropout from an upper-class family, David is a surly, useless man who doesn't show Ruth even minimal consideration. Betrayed again and again, she drifts into madness and empties a revolver into her lover outside a Hampstead pub. (Ruth Ellis is the last woman in England to be hanged.) Shelagh Delaney's writing is so precise that it makes you wince, and Miranda Richardson's screen debut can only be called a revelation. Ian Holm is remarkably good as Ruth's faithful, boring protector, but Rupert Everett lets the film down. His eyes wander, he drops his chin—he hardly seems *there.* (Aug. 19, 1985) R. **51**

THE DEATH OF MARIO RICCI—(1 hr. 40 min., '84) In Italian, Eng. subtitles. A television reporter tries to solve the mystery surrounding a man's death. With Gian-Maria Volonte, Heinz Bennent, and Mimsy Farmer. Written and directed by Claude Goretta. **86**

DETECTIVE—(1 hr. 36 min., '84) In French, Eng. subtitles. A hopelessly obscure Jean-Luc Godard film about a group of people in a Paris hotel who may or may not have been involved in the murder of a Mafia boss two years earlier. Godard has given us no frame to hold on to—the movie is all dither. Starring Nathalie Baye, Claude Brasseur, Johnny Hallyday, and Jean-Pierre Léaud. (Sept. 9, 1985) **81**

DIM SUM: A LITTLE BIT OF HEART—(1 hr. 28 min., '85) In English and Cantonese, English subtitles. Wayne Wang, the director of *Chan Is Missing,* here makes a quiet (very quiet) family comedy, set in San Francisco, about the relations between a stolidly traditional widowed mother (Kim Chew) and her assimilated yet still obedient daughter (Laureen Chew, her actual daughter), who wants to get married and have her own life. Wang's delayed timing can be agonizingly slow and it can be charming, too—the movie has a few scenes that are awfully funny, particularly when the wonderful actor Victor Wong, as the mother's brother-in-law and longtime suitor, is on hand. (Aug. 26, 1985) PG. **81**

★ **THE EMERALD FOREST**—(1 hr. 55 min., '85) A little boy, the son of an American engineer (Powers Boothe) building a dam in the Amazon, wanders into the jungle and is kidnapped by a primitive tribe in green paint—the "invisible people." Ten years later, after many forays, the engineer meets his son again. The boy, now a strong and lithe teenager (Charley Boorman), has been adopted by the tribe's chief, the amiable shaman Wanadi (Rui Polonah), and doesn't want to return to civilization. The movie is a mix of standard narrative and anthropological seriousness, and writer Rospo Pallenberg and director John Boorman actually make us care about the rituals of this tribe, whose very existence is threatened by encroaching civilization. Boorman, who has a weakness for metaphysical speculation, here wraps the fancy ideas into a forward-moving, melodramatic plot. The movie is exciting, imaginative, and sensuously beautiful. (July 22, 1985) R. **20, 36, 53**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **63, 304, 401, 505, 520, 534, 613, 635, 700, 703, 760, 817, 820, 918, 937, 963**

INSIGNIFICANCE—(1 hr. 45 min., '85) Nothing is what it seems when four American icons confront each other in a hotel room one night in New York in 1953. With Gary Busey as The Ballplayer, Tony Curtis as The Senator, Michael Emil as The Professor, and Theresa Russell as The Actress. Screenplay by Terry Johnson, based on his play. Dir. Nicolas Roeg. R. **13, 87**

INVASION U.S.A.—(1 hr. 47 min., '85) Chuck Norris, as a retired government agent, takes on a terrorist group that has invaded the United States. With Richard Lynch and Melissa Prophet. Screenplay by James Bruner and Norris. Dir. Joseph Zito. R. **3, 37, 60, 88, 89, 100, 105, 106, 107, 111, 200, 204, 206, 210, 212, 215, 217, 220, 300, 309, 315, 320, 322, 401, 500, 506, 508, 511, 513, 519, 525, 533, 543, 603, 612, 619, 627, 630, 646, 702, 707, 710, 721, 754, 758, 803, 806, 811, 814, 901, 904, 911, 914, 931, 933, 936, 956, 958, 964**

JAMES JOYCE'S WOMEN—(1 hr. 28 min., '85) Fionnula Flanagan stars in six roles in this gallery of portraits of the women in James Joyce's world. Produced and adapted by Flanagan from her stage play of the same title. With Timothy E. O'Grady as The Interviewer and Chris O'Neill as Joyce. Dir. Michel Pearce. R. **56**

JOSHUA THEN AND NOW—(1 hr. 58 min., '85) On a day when scandal threatens him and his family, Joshua, a popular author and media personality, looks back on his lifelong pursuit of love and success. With James Woods, Gabrielle Lazure, Michael Sarrazin, and Alan Arkin. Screenplay by Mordecai Richler, based on his novel. Dir. Ted Kotcheff. R. **50**

KEROUAC: THE MOVIE—(1 hr. 18 min., '85) A documentary portrait of author Jack Kerouac, whose best-selling 1957 novel, *On the Road,* brought popular recognition to the Beat Generation. The film combines archival footage, fictionalized scenes from Kerouac's life and work (starring Jack Coulter and David Andrews), and interviews with Allen Ginsberg, William Burroughs, Carolyn Cassady, Lawrence Ferlinghetti, and others. Dir. John Antonelli. **4**

KEY EXCHANGE—(1 hr. 35 min., '85) Ben Masters plays another of those smarty-pants heroes who are supposed to be most inspired when they put people on. In the course of the movie, Masters puts on infertile couples and a tormented woman losing her husband to a hooker. Great fun. Daniel Stern, a lawyer, works for a black prostitute who keeps tying to "pay" him in his office and an illiterate Latin whose difficulties provide ever so many laughs. Brooke Adams is also on hand, and though she bears a much greater resemblance to a human being, she can't possibly transcend the material, which is an example of New York yup narcissism at its most trivial. To call these characters white bread would be too high a compliment; in some parts of the world, bread is a necessity. (Sept. 9, 1985) R. **214, 304, 321, 521, 538, 540, 613, 705, 921, 963**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. Screenplay by Leonard Schrader. (Aug. 5, 1985) R. **12, 52, 81, 113, 209, 217, 302, 505, 523, 538, 541, 609, 613, 708, 712, 718, 761, 801, 808, 819, 921, 935, 939, 962**

MAD MAX BEYOND THUNDERDOME—(1 hr. 46 min., '85) Mel Gibson returns as Max, the hero of the Australian action series (*Mad Max, The Road Warrior*) set in the sinister future and featuring grotesque villains and spectacular chases. Co-starring Tina Turner. Written by Terry Hayes and George Miller. Dir. Miller and George Ogilvie. PG-13. **33, 88, 110, 202, 215, 216, 306, 311, 321, 324, 326, 516, 521, 526, 606, 623, 624, 628, 640, 725, 759, 763, 907, 908, 909, 920, 967, 970**

MARIE—(1 hr. 51 min., '85) Sissy Spacek stars as a woman who takes a dangerous stand against political corruption; based on a true story. With Jeff Daniels and Keith Szarabajka. Screenplay by John Briley, adapted from the book by Peter Maas. Dir. Roger Donaldson. PG-13. **85, 612**

MAXIE—(1 hr. 38 min., '85) A romantic comedy about a couple that moves into a Victorian house in San Francisco and encounters the spirit of a former occupant. With Glenn Close, Mandy Patinkin, Ruth Gordon, Barnard Hughes, and Valerie Curtin. Screenplay by Patricia Resnick, based on the novel *Marion's Wall,* by Jack Finney. Dir. Paul Aaron. PG. **25, 40, 62, 65, 85, 112, 201, 202, 206, 207, 304, 309, 318, 401, 500, 514, 519, 525, 528, 534, 600, 612, 613, 615, 630, 634, 703, 717, 723, 802, 817, 818, 820, 915, 921, 940**

A MATTER OF STRUGGLE—(1 hr. 30 min., '85) A documentary that follows folk singer and songwriter Richie Havens and two children as they travel across the America to meet with students, farmers, refugees, workers, and others suffering under Reagan administration policies. Interviews with Rep. Ted Weiss, William Kunstler, Dennis Banks. Dir. Joan Harvey. **1**

MISHIMA: A LIFE IN FOUR CHAPTERS—(2 hr. 1 min., '85) In Japanese, Eng. subtitles. A biographical portrait of Japanese novelist Yukio Mishima (1925–70). Starring Ken Ogata. Original music by Philip Glass. Screenplay by Paul and Leonard Schrader. Dir. Paul Schrader. R. **56**

MORONS FROM OUTER SPACE—(1 hr. 30 min., '85) The comic misadventures of four aliens whose spaceship crashes onto a highway near London. Starring Mel Smith and Griff Rhys Jones, who also wrote the screenplay. With James B. Sikking, Dinsdale Landen, Jimmy Nail, Joanne Pearce, and Paul Bown. Dir. Mike Hodges. PG-13. **6**

MY OTHER HUSBAND—(1 hr. 50 min., '83) In French, Eng. subtitles. The heroine of this farce is a young woman married to two husbands—a French Algerian pilot in Paris and a schoolteacher in Normandy. With Miou-Miou, Roger Hanin, Eddy Mitchell, Dominique Lavanant, and Charlotte de Turckheim. Screenplay by Jean-Loup Dabadie. Dir. Georges Lautner. PG-13. **84**

PEE-WEE'S BIG ADVENTURE—(1 hr. 36 min., '85) Comedian Pee-wee Herman sets out on a desperate search for his most prized possession—his bicycle. With Elizabeth Daily, Mark Holton, Diane Salinger, and Judd Omen. Written by Phil Hartman, Paul Reubens, and Michael Varhol. Dir. Tim Burton. PG. **30, 53, 85, 104, 110, 112, 113, 204, 301, 315, 506, 508, 509, 513, 525, 536, 541, 604, 609, 612, 630, 723, 802, 815, 900, 902, 906, 920, 922, 963**

PLENTY—(2 hr. 5 min., '85) Reviewed in this issue. R. **23, 61, 85**

★ **PRIZZI'S HONOR**—(2 hr. 10 min., '85) A strange and wonderful gangster movie, directed with great gravity and an underlying spirit of mockery by the 78-year-old John Huston. Tucking his lower lip in and raising his eyebrows like semaphores, Jack Nicholson is the stolid enforcer, Charley Partanna, who works for the powerful and dangerous Mafia family, the Prizzis. Charley falls for the gorgeous babe Irene (Kathleen Turner), who turns out to be a hired killer just like him. Lee Richardson and Robert Loggia, as the Prizzi sons, do a straightforward, powerful job of playing heavies, but William Hickey, as Don Corrado Prizzi, the boss of bosses, exudes intellectual enjoyment of evil, a pleasure in criminality for its own sake. In an insolent comic performance, the regal Anjelica Huston, as Maerose, the Prizzi's outcast daughter, schemes to win back Charley, who was once her lover. *Prizzi's Honor* is a send-up of Coppola's masterpiece, *The Godfather,* which regarded criminal activity as a matter scarcely less important than affairs of state. Here, everyone joins in the fun. Written by Richard Condon and Janet Roach, from Condon's 1982 novel. (June 24, 1985) R. **12, 55, 304, 534, 601, 615, 634, 646, 702, 714, 917, 920**

RAMBO: FIRST BLOOD PART II—(1 hr. 33 min., '85) Goofy right-wing fantasy. Bare-chested, and so pumped up his veins appear to have erections, Sylvester Stallone is out in the Vietnamese jungle searching for American POW's and fighting off the Vietnamese and the Russians. *Rambo* is a fascist myth of regeneration—it relies on the furious appeal of the "stab in the back." Rambo is betrayed by the same sort of person—according to this movie—that "prevented" the Americans from winning in Vietnam. But Rambo the super-killer, purifying himself by returning to nature, killing with a knife and bow and arrow, will recover American honor. The longing to go back there and win that damn war is so strong that the right-wing fantasists have co-opted the enemy's strategy—guerrilla warfare. The action rages on, not plausible for a second: The Russians and Vietnamese forget to take cover and haplessly fall down by the dozen before Stallone's hail of bullets. With Richard Crenna. Dir. George P. Cosmatos. (June 3, 1985) R. **5, 33, 66, 88, 106, 110, 112, 204, 208, 211, 212, 220, 300, 302, 304, 308, 311, 316, 319, 322, 324, 327, 400, 508, 510, 511, 516, 517, 519, 525, 540, 544, 603, 610, 611, 621, 633, 636, 638, 641, 702, 703, 707, 708, 710, 713, 724, 753, 803, 806, 810, 815, 900, 904, 905, 910, 912, 940, 952, 958, 961, 968**

SHEER MADNESS—(1 hr. 45 min., '83) In German, Eng. subtitles. A drama about the friendship that develops between two women: One is independent, a professor of women's literature, and the other is a painter, neurotically dependent on her husband. With Hanna Schygulla and Angela Winkler. Written and directed by Margarethe von Trotta. **82**

THE SHOOTING PARTY—(1 hr. 37 min., '85) Enjoyable, well-acted, but also derivative and second-rate—the kind of civilized semi-worthiness that the British turn out in their sleep. It's 1913, and a group of English aristocrats have gathered at the vast estate of Sir Randolph Nettleby (James Mason, in his last screen performance) for a weekend of sport. Written by Julian Bond, who adapted Isabel Colegate's 1980 novel, and directed by Alan Bridges, the movie is far too explicit in announcing its end-of-an-era themes. Of the actors, Cheryl Campbell, as a libidinous wit, comes the closest to breaking out of genteel cliché. James Mason is also admirable, and has a great moment with John Gielgud, who plays an old campaigner who fights against hunting as sport. (June 10, 1985) **13, 812**

SILVERADO—(2 hr. 13 min., '85) Fitfully entertaining but pointless Western from the master of pastiche, Lawrence Kasdan. There are innumerable scenes of men riding across the plains; there are wagon trains, a slick gambler, a hardy frontier woman, and a gallant female saloon keeper (Linda Hunt). There aren't any Indians, but there's a snotty English ruffian (John Cleese), and a dog who is never seen but is still a major character. Kasdan includes every kind of violent encounter, but the big shoot-outs don't sum up anything, they aren't organic to anything, they just keep the bodies falling. Yet Kasdan's increasing skill with actors is something to admire. Kevin Kline's diffident manner—the caution of an intelligent man who has been pushed around and now wants peace—seems to draw the other actors toward him. His scenes have an unusual intimacy. With Scott Glenn, Kevin Costner, and Brian Dennehy. Screenplay by Kasdan and his brother, Mark. (July 29, 1985) PG-13. **22, 36, 111, 216, 309, 324, 503, 514, 529, 530, 533, 616, 624, 625, 640, 709, 715, 954, 959, 968, 971**

THE STUFF—(1 hr. 28 min., '85) A popular, widely advertised product—a seemingly innocent substance resembling ice cream—becomes the source of horror. With Michael Moriarty, Andrea Marcovicci, Garrett Morris, Paul Sorvino, Scott Bloom, and Danny Aiello. Written and directed by Larry Cohen. R. **13, 88, 106, 201, 202, 204, 206, 313, 402, 533, 600, 605, 627, 632, 702, 803, 814, 910, 914, 931, 963**

SUDDEN DEATH—(1 hr. 35 min., '85) A brutally raped young woman sets out to punish her assailants. With Denise Coward and Frank Runyeon. Written and directed by Sig Shore. R. **3, 40, 60, 68, 89, 100, 102, 105, 107, 112, 113, 201, 204, 206, 210, 212, 217, 220, 300, 309, 315, 316, 320, 322, 327, 403, 405, 506, 519, 525, 541, 543, 605, 609, 611, 612, 627, 632, 710, 721, 722, 724, 754, 758, 815, 818, 901, 904, 905, 911, 914, 933, 964**

TEEN WOLF—(1 hr. 28 min., '85) An ordinary young man who wants to be special is suddenly transformed into a wolf—and a local celebrity. With Michael J. Fox, James Hampton, Scott Paulin, Susan Ursitti, Jerry Levine, and Jay Tarses. Written by Joseph Loeb III and Matthew Weisman. Dir. Rod Daniel. PG. **33, 44, 65, 109, 113, 211, 215, 217, 304, 306, 309, 316, 402, 511, 514, 517, 525, 541, 544, 602, 609, 611, 612, 644, 707, 714, 756, 801, 810, 816, 903, 906, 963, 970**

THE TOKYO TRIAL—(4 hr. 30 min., '83) An epic Japanese documentary, narrated in English, about the trial of 28 war criminals following World War II (the International Military Tribunal of the Far East), using archival materials stored by the Pentagon. Screenplay by Masaki Kobayashi and Kiyoshi Ogasawara. Dir. Kobayashi. **1**

VOLUNTEERS—(1 hr. 46 min., '85) It begins promisingly as a satire of Kennedy-era liberalism: Tom Hanks, a Yalie in a white dinner jacket, winds up through peculiar circumstances in the Peace Corps in Thailand, where he is joined by John Candy, a very gung-ho engineer from out West. Alas, the movie quickly collapses into indiscriminate slapstick of almost terrifying desperation. Screenplay by Ken Levine and David Isaacs. Dir. Nicholas Meyer. (Sept. 9, 1985) R. **24, 36, 60, 214, 302, 315, 317, 500, 517, 518, 519, 522, 525, 531, 538, 600, 605, 609, 612, 613, 616, 618, 629, 630, 632, 640, 716, 754, 802, 906, 939, 963**

WAR AND LOVE—(1 hr. 52 min., '85) In Poland, amidst the turmoil of World War II, two teenagers fall in love. With Kyra Sedgwick and Sebastian Keneas. Screenplay by Abby Mann, based on Jack P. Eisner's book, *The Survivor*. Dir. Moshe Mizrahi. PG-13. **47, 216, 310, 313, 705, 713, 762**

WETHERBY—(1 hr. 37 min., '85) Gloom and silent suffering, repressed emotion and sudden aggression, a cut throat and a bloody suicide—playwright David Hare, making his debut in movies as both writer and director, has chosen the cold, gray style of British anguish. In the Yorkshire countryside, a young man (Tim McInnerny) invites himself to a dinner party given by a local schoolteacher (Vanessa Redgrave), then returns the next day and calmly blows his head off. *Wetherby* is a philosophical mystery story in which the investigation of the young man's act, moving out from the teacher's party to her past and to her relations with her friends, finally asks the question of why *any* of the characters should not commit suicide. The movie, though intelligent, is almost comically morose, and features the insinuating pauses and silences that are a staple of the British highbrow theater. Redgrave, however, is a noble monument, and some of the smaller roles are acidly written and very well played. (July 29, 1985) R. **13, 537, 705, 940**

YEAR OF THE DRAGON—(2 hr. 10 min., '85) Downright awful in spots, Michael Cimino's new movie is also charged-up, explosive fun, with scenes of flashing brilliance so crazily alive that you may laugh from the sheer exuberance of the filmmaking. Cimino, working in the narrow, constricted streets of New York's Chinatown (actually on sets in North Carolina), burrows into dark, crowded spaces, races through packed restaurants, and descends into mucky soy-sauce factories. Mickey Rourke is Stanley White, the enraged, bullying cop who breaks up the usual "arrangements" between the police and the elderly crime leaders; charismatic theater actor John Lone is Joey Tai, the attractive, college-educated young hood who takes over organized crime. These two are played off against each other, and Cimino and screenwriter Oliver Stone add an explicit ethnic rivalry: Stanley, the war-vet "Polack" (his word) is going to show these Chinese just who owns America. Overwrought and hollow and slightly racist, *Year of the Dragon* still goes like a shot; Cimino may have no ear, and zero common sense, but he has a remarkable talent for violence and spectacle. (Aug. 26, 1985) R. **31, 67, 106, 113, 216, 303, 321, 323, 514, 516, 521, 528, 529, 537, 541, 616, 640, 644, 719, 722, 816, 901, 907, 919, 930, 957, 959, 967, 971**

REVIVALS

AMARCORD—(2 hr. 7 min., '73) In Italian, Eng. subtitles. Fellini's best movie in recent years is an autobiographical piece about life in a small Italian city—Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. **45**

BAND OF OUTSIDERS—(1 hr. 35 min., '64) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sami Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. **8**

BREATHLESS (1959)—(1 hr. 29 min.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature, with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie clichés into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **8**

BUTCH CASSIDY AND THE SUNDANCE KID—(1 hr. 52 min., '69) A rather winsome, larky pseudo-Western which perfectly evokes the sappier side of sixties soulfulness. Paul Newman and Robert Redford are the stars, charming but wasted; Katharine Ross rides on a bicycle to Burt Bacharach's music. Written by William Goldman. Dir. George Roy Hill. **11**

EAST OF EDEN—(1 hr. 57 min., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris, and Jo Van Fleet. Along with *From Here to Eternity* and *On the Waterfront*, this was probably the most influential melodrama of the fifties. **4**

GET OUT YOUR HANDKERCHIEFS—(1 hr. 50 min., '78) In French, Eng. subtitles. Bertrand Blier's exhilarating high comedy about a distraught young husband (Gérard Depardieu) whose heartbreakingly beautiful and delicate wife (Carole Laure) has gone into a mysterious funk. He picks up a Mozart-loving teacher in a Paris restaurant and encourages him to go to bed with her. But her depression doesn't lift until she meets a thirteen-year-old boy who understands exactly what she wants. A most courageous and enjoyable film. With Patrick Dewaere. **86**

GHOSTBUSTERS—(1 hr. 45 min., '84) A convulsively funny mock horror film with a performer's rhythm as powerfully idiosyncratic as that of the best Marx Brothers or W. C. Fields movies. In present-day New York, little green ghosts are scarfing up leftover food in the corridors of posh hotels; in the apartment of a musician (Sigourney Weaver), eggs pop out of their carton and cook sunny-side up. Three professors thrown out of Columbia go into business as the "ghostbusters" (Bill Murray, Dan Aykroyd, and Harold Ramis), venturing forth in a Caddy ambulance to subdue unruly poltergeists. The intentionally cheesy special effects are hilarious, and Murray, as a libidinous scoundrel who meets his match in Weaver's apartment, gives a brilliant performance. Written by Aykroyd and Ramis. Dir. Ivan Reitman. **43, 220, 309, 319, 632, 971**

GIANT—(3 hr. 21 min., '56) A sprawling Texas-family saga, a fairly good but not great example of commercial filmmaking. The legendary James Dean had significant roles in only three films, and this is one of them. With Rock Hudson and Elizabeth Taylor. Dir. George Stevens. **4**

GOYOKIN—(2 hr. 4 min., '69) In Japanese, Eng. subtitles. In this epic samurai drama, a former samurai, now a swordsman in a carnival, returns to fight for the salvation (and extinction) of his clan. With Tatsuya Nakadai. Dir. Hideo Gosha. **13**

HIS GIRL FRIDAY—(1 hr. 32 min., '40) Howard Hawks's version of the famous Hecht-MacArthur play, *The Front Page*, which had been filmed in 1931 with Adolphe Menjou and Pat O'Brien playing, respectively, the hard-boiled city editor and the ace reporter. Hawks cast Cary Grant as the editor and turned the reporter into a woman—Rosalind Russell at her volcanic best. Some of the dialogue goes by so fast it staggers belief. A great comedy. **86**

JULES AND JIM—(1 hr. 44 min., '62) In French, Eng. subtitles. François Truffaut's masterpiece, and one of the greatest of postwar European films. Oskar Werner and Henri Serre are the two young men, one Austrian, one French, who love the free-living Catherine, played by a radiant Jeanne Moreau. The picture is fast, playful, and casual on the surface, but its glancing blows have a way of leaving you shaken. A peerless evocation of the intellectual and bohemian life in the period around the First World War. From a novel by Henri-Pierre Roché. **45**

KAGEMUSHA—(2 hr. 39 min., '80) In Japanese, Eng. subtitles. Akira Kurosawa's great film, made at age 70. In sixteenth-century Japan, a common thief doubles for a great warlord who has died (Tatsuya Nakadai plays both roles). He gets by with the imposture because the warlord's friends and enemies alike are in love with the ideal of leadership. Every movement and gesture is vibrant and heroically decisive, and the battle scenes, with masses of men galloping at dusk, are an apocalypse charged with lightning. **45**

THE MALTESE FALCON (1941)—(1 hr. 40 min.) John Huston's first film, the private-eye movie that began a whole trend and that almost everybody, it seems, knows and loves. Humphrey Bogart, Mary Astor, Peter Lorre, and Sydney Greenstreet are all glorious. **83**

MURDER MOST FOUL—(1 hr. 31 min., '65) A cheerful entertainment based on an Agatha Christie mystery, *Mrs. McGinty's Dead*, with Margaret Rutherford as the indomitable Miss Marple. Dir. George Pollack. **8**

MY MAN GODFREY (1936)—(1 hr. 35 min.) Society madcap Carole Lombard finds city-dump "bum" William Powell and wins the scavenger hunt—and we're off on one of the very best thirties screwball romps. The tramp becomes the family butler and manages to turn the household upside down. Powell and Lombard are a matchless match, and Alice Brady, Gail Patrick, and Mischa Auer are in there helping heaps. Dir. Gregory La Cava. **86**

NASHVILLE—(2 hr. 41 min., '75) Scenes from the country and western music capital. Despite obvious flaws, such as imperfect allegory, and continuity and characterizations that suffer from too much chopping, this is an important and generally compelling film with a rich texture, good social observation, unforgettable scenes, and generally fine acting. With Henry Gibson, Ronee Blakley, Geraldine Chaplin, Lily Tomlin, Barbara Harris, Karen Black, and Keith Carradine. Dir. Robert Altman. **11**

TO HAVE AND HAVE NOT—(1 hr. 40 min., '44) Lauren Bacall (in her debut) teaches Humphrey Bogart how to whistle (and a few other things). This is one of the great, messy Hollywood romances in which World War II is boiled down to a good-guys-vs.-bad-guys melodrama. It's as full of great lines as *Hamlet*. Dir. Howard Hawks. **83**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Wednesday, September 25

THE ICEMAN COMETH—A revival of the Eugene O'Neill play; Jason Robards has the title role and is directed by Jose Quintero (as in the famous revival of 1956). Barnard Hughes co-stars as the owner of the saloon where down-and-outers gather, and Donald Moffat plays the disillusioned anarchist. Featured in the cast are Leonardo Cimino, Allen Swift, Caroline Aaron, Harris Laskawy, Paul Austin, James Greene, John Christopher Jones, Paul McCrane, Walter Flanagan, and Bill Moor. Previews now prior to a 9/29 opening. Tues. thru Thurs. at 7 p.m., Sun. at 3 p.m., $27.50–$40; Fri. and Sat. at 7 p.m., $32.50–$45. **Lunt-Fontanne Theatre,** 205 W. 46th St. (575-9200). 3 hr. 10 min. All major credit cards. **IRLS**

THE MARRIAGE OF FIGARO—Richard Nelson's translation and adaptation of Beaumarchais's comedy classic which provided the plot for Mozart's opera, directed by Andrei Serban, with a cast headed by Anthony Heald, Dana Ivey, Mary Elizabeth Mastrantonio, and Christopher Reeve. Also in the cast are Caitlin Clarke, James Cahill, William Duell, Carol Teitel and Louis Zorich. Settings and costumes are designed by Beni Montresor, and incidental music is by Richard Peaslee. Previews now prior to a 10/10 opening. Tues. thru Fri. at 8 p.m., Wed. and Sat. at 2 p.m.; Sun. at 3 p.m. Previews are $27 except Sat. eves., which are $30; after opening, tickets are $30 except Sat. eves., which are $33. **Circle in the Square Theatre,** Broadway at 51st Street (239-6200). 2 hr. 45 min. All major credit cards. **IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*(A Cozmic Soup Opera)*. Lily Tomlin in a solo theatre piece created and written by Jane Wagner. Tues. at 8 p.m., Wed. at 2 and 8 p.m., Thurs. at 8 p.m., $10–$27.50; Fri. at 7 and 10 p.m., $17.50–$32.50; Sat. at 2 p.m., $15–$30; Sat. at 8 p.m., $20–$35. Previews now prior to a 9/26 opening. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

Now Playing

AS IS—William Hoffman's touching play about a gay couple's attempts to come to terms with the threat to life posed by the frightening AIDS crisis; directed by Marshall Mason. Featured in the cast are Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, and Lou Liberatore. The acting is remarkable, as are the decor, lighting, and costumes. Mon. thru Sat. at 8 p.m., $25–$35; Wed. and Sat. at 2 p.m., $20–$30. **Lyceum Theatre,** 149 West 45th Street (239-6200). 1 hr. 30 min. All major credit cards. **IRLS**

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are William Youmans, Susan Browning, Patti Cohenour, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36–$45; Wed. at 2 p.m., $32–$40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards.

BILOXI BLUES—Bruce Norris is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Jennifer Blanc, Dick Latessa, Dorothy Holland, Wendy Gazelle, Brian Drillinger. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25–$35; Wed. at 2 p.m., $22–$32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Van Johnson and Walter Charles star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats $10 at each performance. **Palace Theater,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● **IRLS**

CATS—The London musical, with a cast of 23 talented American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $30–$45; Wed. at 2 p.m., $25–$40. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the great 1933 classic *42nd Street*. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.–Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30–$45. The film version is coming out Christmas. Gloriosky! **Shubert Theater,** 225 W. 44th St. (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DOUBLES—Keir Dullea, Cliff Gorman, Robert Reed, and Charles Repole are the new stars who are in the process of keeping the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $29.50. **Ritz Theatre,** 225 West 48th Street (582-4022). 2 hr. 10 min. All major credit cards.

42ND STREET—Millicent Martin, Don Chastain, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin. Tues. thru Sat. at 8, Sat. at 2, Sun. at 3; $27.50–$45; Wed. at 2; $20–$35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ● **IRLS**

THE ODD COUPLE—Rita Moreno plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two friends who share an apartment; directed by Gene Saks; with Mary Louise Wilson, Lewis J. Stadlen, Jenny O'Hara, Kathleen Doyle, Tony Shalhoub, and Marilyn Cooper. Tues. thru Sat. at 8 p.m., $27.50–$37.50; Sat. at 2 p.m., Sun. at 3 p.m., $25–$35; Wed. at 2 p.m.; $20–$30. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. All major credit cards. **IRLS**

OH! CALCUTTA!—A long-running erotic musical comedy/satire, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy; choreographed by Margo Sappington. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30–$45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. 10 min. All major credit cards. ● ●

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $37.50–$45; Wed. at 2 p.m.; $27.50–$35. **Gershwin Theatre,** 51st Street West of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars as a young English girl on her own in America, in this first musical of the new Broadway season. Music is by Andrew Lloyd Webber and lyrics by Don Black; it's directed by Richard Maltby, Jr., and choreographed by Peter Martins. With Christopher d'Amboise, Gen Horiuchi, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35–$45; Wed. at 2 p.m., $27.50–$37.50. **Royale Theatre**, 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Maryann Plunkett star in the Pulitzer Prize–winning musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the story tells of an event in the life of Seurat and his mistress-model. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; Sun. at 3 p.m., $35–$45. **Booth Theater,** 222 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

OFF BROADWAY

ABOUT ANNE—Salome Jens's solo enactment of twenty-one Anne Sexton poems. Wed. and Thurs. at 8 p.m., Fri. and Sat. at 7 and 9 p.m., Sun. at 3 p.m.; $12–$14. **Women's Interart,** 549 W. 52nd St.(246-1050).

CURSE OF THE STARVING CLASS—Sam Shepard's play tells about the dissolution of an American family, and is directed by Robin Lynn Smith. Featured in the excellent cast are Kathy Bates, Eddie Jones, Bradley Whitford, Kane Tull, Jame Gleason, Jude Ciccolella, Stephen Bradbury, and Dan Patrick Brady. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 and 7:30 p.m.; $14–$24. **Promenade Theater,** 2162 Broadway at 76th Street (580-1313).

THE CUSTOM OF THE COUNTRY—Adapted by Jane Stanton Hitchcock from the Edith Wharton novel; directed by Daniel Gerroll. Play is set in New York and Europe at the turn of the century and focuses on social climbing, sexual conquest, and the pursuit of money. Featured in the cast are Valerie Mahaffey, Trey Wilson, Nesbitt Blaisdell, Michael Countryman, Karen MacDonald, Jane Murray, David Rasche, John Vennema, and Carl Wallnau. Tues. thru Fri. at 8 p.m., Sat. at 6 and 9 p.m., Sun. at 3 and 7 p.m. $15; thru 10/27. **Second Stage Theatre,** 2162 Broadway at 76th Street (873-6103).

DAMES AT SEA—Revival of the 1968 hit that spoofed the early '30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $20–$30. **Lamb's Theatre,** 130 West 44th Street (997-1780).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway.Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $20–$24. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FIRST NIGHT OF PYGMALION—Richard Huggett's comedy of bad manners revolves around the opening night of the original production of *Pygmalion.* William Shust, Arlene Stern, and George C. Nestor star under the direction of Freeman Parks. Wed. thru Sun; $12. Call theatre for specifics. **South Street Theatre,** 424 West 42nd Street (279-4200).

FOOL FOR LOVE—A man and a woman battle for power in a motel in Sam Shepard's play. Tues. thru Fri. and Sun. at 8 p.m.; Thurs. at 3 and 8 p.m., Sat. at 7:30 and 10 p.m.; $22.50–$24.50; thru 9/29. **Douglas Fairbanks,** 432 West 42nd Street (239-4321). ● ●

THE FOREIGNER—Jack Gilpin is the new star of Larry Shue's play about a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m.; Sat. at 7 and 10 p.m.; $21–$24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $26.50–$30. **American Place Theater,** 111 West 46th Street (869-4731).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a Skid Row flower shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, vocally by Ira Hawkins; and featured in the cast are Eydie Alyson, Andrew Hill Newman, Fyvush Finkel, Suzanne Douglas, and Louise Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50–$35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy in a gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer. Thurs. at 8 p.m. (all seats for this perf. $10); Fri. at 8, Sat. at 11 a.m., 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; $15–$20. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

A MAP OF THE WORLD—The New York Shakespeare Festival's latest play is written and directed by David (*Plenty*) Hare, and tells of conflicts occurring during a UNESCO conference on poverty in 1976 Bombay. Elizabeth McGovern, Zeljko Ivanek, Roshan Seth, and Alfre Woodard star, and there's a cast of 28. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 and $25. **Public Theatre,** 425 Lafayette Street (598-7150). **IRLS**

MAYOR—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. Featured in the cast are Douglas Bernstein, Kathryn McAteer, Marion Caffey, Ilene Kristen, Keith Curran, Ken Jennings, and Nancy Giles. Mon. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $25–$30. **Top of the Gate,** 160 Bleecker Street (475-5120).

THE NORMAL HEART—Larry Kramer's timely play spans the period from 1981-84 during which years the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are Joel Grey, Donald Berman, David Allen Brooks, Tom Mardirosian, Philip Richard Allen, Concetta Tomei, William DeAcutis, Robert Dorfman, and Richard Zimon. Tues. thru Sun. at 8 p.m., Sat. and Sun at 3 p.m.; $18 and $20. **Public/Anspacher,** 425 Lafayette (598-7150). **IRLS**

ORPHANS—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their lives; inventively and energetically directed by Gary Sinise. Featured in the cast are Kevin Anderson, Terry Kinney, John Mahoney; and there is no better ensemble acting anywhere. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m., Wed. at 2 p.m.; $20–$24. **Westside Arts,** 407 W. 43rd (541-8394).

PARADISE!—Musical about what happens to a typical family from Atlanta who become fugitives from justice and are shipwrecked on a seemingly idyllic island. Book and lyrics by George C. Wolfe, music by Robert Forrest, directed and choreographed by Theodore Pappas. Featured in the cast are Danielle Ferland, Stephen Vinovich, Tommy Hollis, Janice Lynde, Charlaine Woodard, and Ben Wright. Tues. thru Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7. **Playwrights Horizons,** 416 West 42nd Street (564-1235).

PENN & TELLER—This pair of talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Tues. thru Fri. at 8 p.m., Sat. at 3, 7 and 10 p.m.; Sun. at 3 p.m.; $20–$24. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

SHORT CHANGE—Geoffrey Gordon's comedy which takes place in an off-campus flat shared by four young people (three guys and a girl); directed by Joshua Astrachan. Featured in the cast are Raphael Sbarge, David Breitbarth, Lea Floden, and Josh Pais. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., and Sun. at 3 and 7 p.m.; $22. **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826).

VAMPIRE LESBIANS OF SODOM—Charles Busch's horror play, with *Sleeping Beauty* or *Coma*; directed by Kenneth Elliott. Featured in the cast are the author and the director, Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, Andy Halliday, Meghan Robinson. Tues. thru Thurs. at 8, Fri. and Sat. at 8, Sun. at 3 and 7; $17.50–$20. **Provincetown Theater,** 133 Macdougal Street (777-2571).

THE WALTZ OF THE TOREADORS—Tammy Grimes, Lee Richardson, Alvin Epstein, and Carole Shelley star in Roundabout's revival of Jean Anouilh's play, directed by Richard Russell Ramos. It concerns the efforts of a retired general to maintain his reputation as a dashing lover and soldier. Tues.–Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18–$27; 9/25 thru 11/10. **Roundabout Theatre,** 100 East 17th Street (420-1883).

WHAT'S A NICE COUNTRY LIKE YOU . . . DOING IN A STATE LIKE THIS?—Topical musical revue, by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman, that spoofs the politics and social concerns of America today. Featured in the cast are Missy Baldino, Patty Granau, Rob Resnick, Steve Mulch, and Hugh Panaro. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15 and $17.50. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

YOURS, ANNE—The diary of Anne Frank, set to music by Michael Cohen, with libretto by Enid Futterman; directed by Arthur Masella. Trini Alvarado stars with Ann Talman, Dana Zeller Alexis, David Cady, Betty Aberlin, Merwin Goldsmith, George Guidall, and Hal Robinson. Tues. thru Sat. at 8 p.m. Wed. at 2:30 p.m., Sat. and Sun. at 3 p.m.; $35. **Playhouse 91,** 316 East 91st Street (831-2000).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—The company opens its new season with Peretz Hirshbein's 1923 pastoral romance of Jews in the farms and the fields, translated by Joseph Landis, and directed by Stanley Brechner. Featured in the cast are Barbara Siege, Michael Cerveris, Norman Golden, Rebecca Ellens, Robin Morse, and Matt de Ganon. Tues. thru Thurs. and Sat. at 8, Sun. at 2 and 7; $18.50; 9/28 thru 11/10. **92nd Street Y,** 1395 Lexington Avenue (831-8603).

AMERICAN SHAKESPEARE REPERTORY—In rolling repertory 9/26 thru 11/24 (phone for dates of individual plays): Shakespeare's *Macbeth* and *Julius Caesar;* Gogol's *The Inspector;* Sophocles' *Antigone;* Christopher Marlowe's *Dido, Queen of Carthage;* Ben Jonson's *The Alchemist.* Thurs. at 8, Sun. at 3, $8; Fri. and Sat. at 8 p.m., $10. **Theatre 22,** 54 West 22nd Street (279-9321).

CHICAGO CITY LIMITS—*Choice Cuts,* favorites from the past and some new topics, plus audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8:30 and 11 p.m.; $10 and $12.50. **Chicago City Limits Theater,** 351 East 74th Street (772-8707).

CIRCLE REPERTORY—Lanford Wilson's *Talley & Son,* the last of the *Talley Family Trilogy,* recounts events in the household on July 4, the same night as the events of *Talley's Folly* are happening; directed by Marshall Mason. Featured in the cast are Farley Granger, Helen Stenborg, Trish Hawkins, Elizabeth Sturges, Laura Hughes, and Lindsey Richardson. Tues. thru Fri. at 8 p.m., Sat. at 2 p.m., Sun. at 3 and 7:30 p.m; $22.50–$25. **Circle Repertory Theatre,** 99 Seventh Avenue South (924-7100).

DOUBLE IMAGE REPERTORY—John Patrick Shanley's *Savage in Limbo,* directed by Mark Linn-Baker, is set in a Bronx bar on a hot night with a young girl looking for action; with Jayne Haynes, Randle Mell, Deborah Hedwall, Mary McDonnell, and Larry Joshua. George F. Walker's *Filthy Rich,* directed by Max D. Mayer, is a gangster/gun moll/private eye opus; with Reed Birney, Joseph Siravo, Caris Corfman, John Connelly, and Dan Moran. In repertory Tues. thru Sat. at 8 p.m., Sat. and Sun at 3 p.m.; $12; thru 11/24. Phone for specific details. **Double Image Theatre,** 304 West 47th Street (247-5361).

EQUITY LIBRARY THEATRE—The company starts its 43rd season with Augustin Daly's 1868 drama, *A Flash of Lightning,* directed by Stephen G. Hults, which is rife with mystery and hair-raising escapes. Tues. thru Sun. at 8 p.m., mats., St. and Sun. at 2:30; 9/26 thru 10/13. **Equity Library Theatre,** 103rd Street and Riverside Drive (663-2028).

FIRST AMENDMENT—Audience-suggestion improvisations and revues. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **First Amendment Theater,** 2 Bond Street (473-1472).

JEAN COCTEAU REPERTORY THEATRE—Craig Smith has the title role in Edvard Radzinsky's *Lunin: Theatre of Death,* translated by Alma Law, directed by Eve Adamson. It's about man's quest to conquer isolation when in political imprisonment. Featured in the cast are Harris Berlinsky, Elise Stone, Craig Cook, Michael Stay, John Schmerling and Coral Potter. Thurs. thru Sat. at 8 p.m., Sun. at 3 and 8 p.m.; $12; thru 9/29. **Bowerie Lane Theatre,** 330 Bowery (677-0060).

KINGS COUNTY SHAKESPEARE CO.—A Shakespeare Sampler of song, dance, drama, and swordplay. The company performs a shortened version of *As You Like It,* 9/29 at 2:30; FREE. **Belvedere Castle Theater,** enter Central Park at 79th Street, south of the Great Lawn (718-596-9685).

LAKOTA THEATRE COMPANY—Euripides' *The Trojan Women,* which makes a powerful statement about the consequences of war; directed by John Geter, and featuring Madeline Barchevska as Hecuba, beleaguered queen of the Trojans. 9/27 thru 10/13; $6; call theatre for details. **Clyde Vinson Studio,** 612 Eighth Avenue (944-2275).

LION THEATRE COMPANY—*The Flatbush Faithful,* a play written and directed by Gene Nye, about a group of Brooklyn Dodger fans, covering the years 1945 thru 1984. Featured in the cast are Jeremy Stuart, Alvin Alexis, Herbert Rubens, Judith Granite, Jim Ricketts, and Alice King. Wed. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; thru 9/27. **Judith Anderson Theatre,** 422 West 42nd Street (221-8466).

MANHATTAN PUNCH LINE—Elizabeth Diggs's comedy, *Goodbye Freddy,* directed by Barbara Rosoff, in which Freddy is dead and has invited his friends to a gathering to celebrate his happy life as he lived it. Featured in the cast are Barbara eda-Young, Walter Bobbie, Michael Murphy, Nicholas Cortland, Carol Monferdini, and Kit Flanagan. Wed. thru Sat. at 8 p.m., and Sun. at 3 p.m.; $8; thru 10/20. **Intar Theatre,** 420 West 42nd Street (279-4200).

MEDICINE SHOW—In the fifth of its revival cycle of Cole Porter's musicals, the company offers a production of his *Panama Hattie,* book by Herbert Fields, directed by Barbara Vann. Thurs. thru Sat. at 8 p.m. Sun. at 3 p.m.; $6–$12; thru 11/3. **Medicine Show Theatre,** 6 West 18th Street (255-4991).

A GREAT LOCATION.

From: Pictorial History of American Labor by William Cahn.

New York Real Estate Section WEEKLY

DEBUTS OCTOBER 7
ON SALE SEPTEMBER 30

New York MAGAZINE

THEATER

MERIDIAN GAY THEATRE—A revival of *If This Isn't Love!,* written by Sidney Morris, tells of a pair who become and remain lovers for over twenty years, with scenes taking place during each decade of their relationship; directed by the author. Eric Gutierres and Steve Satta are the stars. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10. **Shandol Theatre,** 137 West 22nd Street (279-4200).

NEGRO ENSEMBLE COMPANY—*Two Can Play,* Trevor Rhone's comedy about domestic turmoil and political troubles in Jamaica, directed by Clinton Turner Davis, has reopened for an extended run thru 9/29. Sullivan Walker and Hazel J. Medina have the starring roles. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; $12–$17. **Theatre Four,** 424 West 55th Street (246-8545).

NEIGHBOHOOD GROUP THEATRE—Shakespeare's *Twelfth Night,* directed by Harold Baldridge. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 10/18. **Theatre,** 420 West 42nd Street (244-0486).

O'LAC REPERTORY COMPANY—Jacqui Singleton's *The Crazy Man*, and Safiya Henderson-Holmes's *I'll Be Home Soon*; the first deals with a household in turmoil, the second is a futuristic prison drama; both are directed by Randy Frazier. Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; $7; thru 9/29. **18th Street Playhouse,** 145 West 18th Street (783-2954).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion*, a homage to the best, most popular 19th and 20th century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family in New York, and *Colon, Cristobal: El Genoves Alucinado,* Jose Ignacio Cabrujas's comedy. Thru October. $10 for plays and $15 for musicals. Spanish language throughout. Call theater for details. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *The Mystery of Irma Vep*, a penny-dreadful starring Ludlam and Everett Quinton; Fri. thru Sun. at 8 p.m. Also Ludlam's play *Salammbo (An Erotic Tragedy)*, freely adapted from the Flaubert novel and starring Ludlam in the title role; Tues. thru Thurs. at 8 p.m.; both run thru October; $20. **Ridiculous Theatre,** One Sheridan Square (691-2271).

ROYAL COURT REPERTORY—William Ross's *Smartrage.* Thur. thru Sat. at 8 p.m. Sun. at 3 p.m. $8; thru September. **Theater**, 301 West 55th Street (997-9582).

THIRTEENTH STREET THEATER—Israel Horovitz's *Line*, in repertory with Steven Bellwood's *Dark Horses* and Alan Magill's *A Neurotic's Guide to Manhattan.* Thru October; $6. Call theater for specifics. **Thirteenth Street Theater,** 50 West 13th Street (675-6677).

TIBER THEATRE COMPANY—Jean-Claude van Itallie's translation of Chekhov's *The Three Sisters*, directed by Robert Landau. Featured in the cast are Deborah Offner, Mary Copple, and Anne O'Sullivan in the title roles, with David Baum, Jackson Taylor, Tom Kleh, Mary Kane, Alan Nebelthau, Sam Gray, K. C. Kelly, and Michael Grodenchik. Evenings at 7:30 p.m., mats. Sat. and Sun. at 3 p.m.; $6; thru 10/6. Tiber Theatre Company at **TOMI Theatre,** 23 West 73rd Street (807-4990).

WEST SIDE REPERTORY—A revival of George Bernard Shaw's *Candida*, a romantic comedy revolving about the inevitable eternal triangle; directed by Andres Castro. Fri. thru Sat. at 8 p.m., Sun. at 3 and 8 p.m.; $7; thru 9/29. **West Side Repertory Theater,** 252 West 81st Street (666-3521).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ABOUT FACE—Daniel Brewer's play about the day-to-day struggles of a group of performers seeking fame and fortune in show biz. Featured in the cast are the playwright, Michael Crisp, Robbyn Peterson, Janice Goldberg, Jason Lewis, Leslie Dance, Julie Lange, and Ben Jacobs. Wed. thru Fri. at 8; $5; 10/9 thru 18. **Actors Factory,** 149 West 29th Street (594-1494).

THE AFFAIR—Judith Present's comedy about a foursome who meet at a bar-mitzvah at the Twin Cantor Caterers, presented together with Present's *Bubbe Adelstein,* which tells what happens when this same group gets together for a funeral after the bar-mitzvah; both directed by Janet Sarno. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; 10/10 thru 11/3. **American Renaissance Theatre,** 112 Charlton Street (929-4718).

ALEX AND JOANNA—Herbert Liebman's play is set in a beach house basement in the Sea Gate section of Brooklyn and involves both a kidnapping and romance; directed by Christopher McCann. Featured in the cast are Philip Levy, Christian Baskous, Stephen Singer, Wanda Bimson, and Ed Cannan. Thurs. thru Sun. at 8 p.m.; $4; thru 10/6. **Theater for the New City**, 162 Second Avenue (254-1109).

CHAMPIONS OF THE AVERAGE JOE—Peter Hedges's comedy, directed by Yury Belov, starring Joe Mantello and Peter Hedges. Thurs. thru Sun. at 8 p.m.; 9/26 thru 10/13; $4. **Theater for the New City,** 162 Second Avenue (254-1109).

A DEFINITE MAYBE—A romantic comedy, by Jean Shepard and John O'Leary, tells of the rebellion of a workaholic woman executive who decides that work is not enough and that she should branch out; directed by Neal Weaver. Featured in the cast are Tanny McDonald, Vernon Morris, Denis Lybe, Tim Hart, Lea Ann Johnson, and Herbert DuVal. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 10/13. **Alvina Krause Theatre,** 306 Wet 38th Street (564-3293).

DOUBLE BILL—Moliere's *The Flying Doctor* and Marivaux's *The Dispute*--two classic French plays in new translations by Peter Basch, directed by Lee Bloomrosen. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 9/29. **Colonnades,** 425 Lafayette Street (573-2222).

THE FICKLE FIDDLE—John Shannon Keogh's musical, directed by Michael Mitchell, about a playwright who returns to Nashville from New York to think over careers, love, and home. Featured in the cast are Jerome Brenner, Anna McDaniel, Steven Graham, Carmen Thomas, Carisa Channing, John Chambers, Kevin Harrar Cramer. Fri. & Sat. at 8, Sun. at 4; $7; thru 10/13 (no performances 9/27 thru 29). **Singers Forum,** 137 Fifth Avenue, 6th floor (228-8426).

HERE, THERE, AND DOWN UNDER—Australian playwright Ron Hamilton's *Vacancy*, Harold Pinter's *The Lover*, and Leonard Melfi's classic *Birdbath*, all explore how varying sexual conflicts affect a relationship; all directed by John Rainer, and all starring Marc Clark, Reed Evans, and David McCann. Tues. thru Sat. at 7:30 p.m. $6; thru 10/5. **The Cubiculo,** 414 West 51st Street (873-3346).

LAS MANOS DE MOZART—(In Spanish). Emilio Carballido's play, directed by Emilio Castro. Thurs. thru Sat. at 7:30 p.m., Sat. and Sun. at 2 p.m., Sun. at 6 p.m.; $7; thru 9/29. **Minor Latham Playhouse,** Broadway at West 119th Street (280-2079).

NUNSENSE—Musical revolving around five nuns from a leper colony, now in Hoboken, who are attempting to raise money to bury several of the sisters poisoned unknowingly by their cook; directed and written by Dan Goggin. Featured in the cast are Christine Anderson, Mary Robare, Vicki Belmonte, Marilyn Farina. Thru 10/14. Call theatre for details. **Baldwin Theater,** 160 West 74th Street (799-8190).

THE SPARE SERAPHIM—Donald Yonker's drawing-room comedy for the eighties about an angel who comes to Long Island and plays havoc with ongoing love affairs; directed by Sue Wolf. Featured in the cast are Stephen Turner, Edna Dix, David Reinhardsen, Judy Del Giudice, Annette Jones, and Archie Harrison. Wed. thru Sun. at 8 p.m.; $6; thru 10/6. **New Theatre,** 62 East Fourth Street (541-7035).

SWEET STUFF—Juan Shamsul Alam's controversial play about women in prison, produced by the African Caribbean Poetry Theater, directed by Nina Laboy. Featured in the cast are Laura Elena Surillo, Blanca Camacho, Yvonne Singh, Kathleen Held, Linda Morrow. Thurs.-Sat. at 8; $5; thru 9/27. **ACB Theater,** 9 Second Ave., 4th floor (733-2150).

LE THEATRE DE BANLIEUE—*Le Livre: le desert,* a surrealistic theater piece from Belgium, based on the writings of Edmond Jabes, directed by A. Mebirouk, wherein a cast of six lead the audience on a journey to the inner self. Thurs.-Sun. at 8; $4; 9/26–10/6. **Theater for the New City,** 162 Second Ave.(254-1109).

THREE BY SAM SHEPARD—*Red Cross* (1966), *Icarus' Mother* (1967), and *Action* (1972); all directed by Kevin O'Connor. Wed.-Fri. at 8, Sat. at 7 & 10, Sun at 3; $10; 10/2-20. **American Theater of Actors,** 314 W. 54th St. (972-0672).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6 p.m., Mon., Wed., and Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, September 25

CAETANO VELOSO, pop singer from Brazil, with his Banda Nova. Carnegie Hall at 8. $15–$30. (Also 9/24.)

CHRISTINE AZZONI SEPE, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

RICHIE PRATT TRIO—Jazz on the patio at St. Bartholomew's Church, Park Ave. and 50th St., at noon. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

JAMAICA ARTS CENTER JAZZ ENSEMBLE, Harold Ousley director. Jamaica Arts Center, 161-04 Jamaica Ave., Queens (718-658-7400), at 1. Free.

Thursday, September 26

VIENNA PHILHARMONIC, Lorin Maazel conducting. Haydn's Symphony No. 92, "Oxford"; Strauss's *Don Juan*; Beethoven's Symphony No. 5. Carnegie Hall at 8. $16, $22.50.

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Nikita Magaloff. Schnittke's *In Memoriam* (N.Y. premiere); Rachmaninoff's Piano Concerto No. 1; Stravinsky's *Symphony in Three Movements*; Tchaikovsky's *Francesca da Rimini*. Avery Fisher Hall at 8. $6–$30.

HUNTER SYMPHONY, Clayton Westermann conductor; pianist Emanuel Ax. Beethoven's Piano Concerto No. 5, "Emperor"; Stravinsky's *Firebird* Suite; Rachmaninoff's *Vocalise*. Benefit for renovation of the Hunter Playhouse. Hunter College, Park Ave. and 69th St. (772-4085), at 8. $100–$500, which includes a reception. Also $15, $25.

NEW YORK WOODWIND QUINTET—Works of Villa-Lobos, Fine, Mozart, Ravel, Kurtag (N.Y. premiere). Merkin Concert Hall at 8. $9.

MARIA MEIRELLES, pianist. Beethoven's Sonatas Nos. 3, 13, 29. First in a series of seven recitals, which will include all the piano sonatas. Carnegie Recital Hall at 8. $8.

JORMA KAUKONEN, blues guitarist. New School, 66 W. 12th St., at 8. $6.

DANIEL MOYER TRIO—Music for nylon-string jazz guitar, bass, and drums. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

WALTER BOELKE 80TH-BIRTHDAY TRIBUTE—Guild of Composers concert, with the Atlantic String Quartet, soprano Christine Schadeberg, pianists Robert Pollock and Carlos Rausch, pianist Sarah Rothenberg, clarinetist Anand Devendra. Music by Schoenberg, Webern, Leibowitz, Roslavetz, Pollack, and birthday pieces by Wright and Rausch. St. Paul's Chapel, Columbia entrance, 116th St. and Broadway, at 8. $6.

THE POWELL QUARTET—Music for flutes, piccolo, and recorder, by Monteverdi, Gibbons, Dahl, Walckiers, others. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

FRISNER AUGUSTIN, and members of La Troupe Makandal demonstrate Haitian percussion instruments and perform festival music. Caribbean Cultural Center, 408 W. 58th St. (307-7420), at 6:30. $6.

MICHAEL NEWMAN/LAURA OLTMAN, guitar duo. 1 Dag Hammarskjold Plaza, 47th St. between Second and Third Aves., at 12. Free.

WILLIAM WOLFRAM, pianist. Classical music. Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

"HOW SWEET IT WAS," a revue about "the fabulous fifties," with Jill Corey, singers, musicians, and dancers. Citicorp Market, Lexington Ave. at 53rd St., at 5. Free.

TONE KWAS—Big-band sounds. Port Authority bus terminal, Eighth Ave. and 41st St., at 4:30. Free.

BARGEMUSIC—Pianist Shigeo Neriki, violinist Andres Cardenes, violist Steven Tenenbom, cellist Gary Hoffman. Mozart's Piano Sonata No. 4 in E-flat, K. 282; Kodaly's Duet for Violin and Cello, Op. 7; Brahms's Piano Quartet in A, Op. 26. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $8. Phone for information on bus transportation to the barge.

Friday, September 27

VIENNA PHILHARMONIC, Lorin Maazel conductor; Schubert's Symphony No. 8, "Unfinished"; Mahler's Symphony No. 1. Carnegie Hall at 8. $16, $22.50.

NEW YORK PHILHARMONIC—See 9/26. Today at 2.

DROTTNINGHOLM BAROQUE ENSEMBLE, on original instruments; with Clas Pehrsson, recorder, and countertenor Andrew Dalton. Works of Telemann, Purcell, Sammartini, Mozart, Handel, Roman. Carnegie Recital Hall at 8. $10.

GOLD NOTE JAZZ AWARDS CONCERT—Performers include bassist Dr. Art Davis, tenor saxophonist Pharoah Sanders, pianist John Hicks, drummer Idris Mohammed, and the dance troupe Philadanco. Symphony Space at 8. Benefit for National Black MBA. $20, $25.

MUSIC OF NORTH INDIA—Festival of India inaugural concert. Shivkumar Sharma, santoor; Hariprasad Chaurasia, bansuri; vocalists Ravi and Vijay Kichlu; Zakir Hussain, tabla; Ajoy Chakraborti, harmonium; Ananda Gopal Banerjee, tabla. BMCC Triplex Theater, 199 Chambers St. (618-1980), at 8. $10–$50.

RORY STUART, with Anthony Cox, acoustic bassist, and drummer Keith Copeland. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

JAY MCSHANN, jazz pianist-singer, with Major Holley. New School, 66 W. 12th St. (741-5690), at 6. $6.

PLENEROS DE LA 21—Festival Folclorico Puertorriqueno. Louis Abrons Arts for Living Center, 466 Grand St. (598-0400), at 7:30. $6.

FRANK MURPHY, cellist, with a pianist. The Galleria, 115 E. 57th, at 12. Free.

JAMIL NASSER TRIO, with guests George Coleman and Lou Donaldson. Jazz. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

THEODATE JOHNSON, vocalist. Lincoln Center Library at 4. Free.

LORI HOLLAND/GILLIAN, singer-guitarists. Centerfold, 263 W. 86th St. (866-4454), at 8. $4.

DAVE SEAR/DEBBIE RICH—Mountain-square dance tunes and sea chanteys. "Making Waves," aboard the Staten Island Ferry. From Manhattan at 5:30 and 6:30; from S.I. at 6 and 7. Free with fare: 25 cents from Manhattan only.

Saturday, September 28

VIENNA PHILHARMONIC, Lorin Maazel conductor. Mozart's Symphony No. 40; Stravinsky's *Firebird* Suite; Brahms's Symphony No. 1. Carnegie Hall at 8. $16–$35.

NEW YORK PHILHARMONIC—See 9/26.

ELIZA GARTH, pianist. Works by Froom, Weir (U.S. premiere), Martirano, Knussen (N.Y. premiere), Benjamin (U.S. premiere). Merkin Concert Hall at 8:30. $6.

OXANA YABLONSKAYA, pianist. Works by Mozart, Beethoven, Mendelssohn, Rachmaninoff, Scriabin. 92nd Street Y at 8. $7.50–$10.

TIBERIO NASCIMENTO, guitarist. Works by de Mello, Pearce, Raheb, Villa-Lobos, Brouwer, Nascimento. Carnegie Recital Hall at 8:30. $8.

TERRI LYNE CARRINGTON AND FRIENDS—The jazz drummer-vibraphonist, with hosts Billy Taylor and Rhonda Hamilton; Rufus Reid, Kevin Eubanks, Steve Coleman, Greg Osby, Gerri Allen, Jimmy Owens, John Purcell. Symphony Space at 8. $10, $12.

ARCHIE SHEPP QUARTET—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

MANCHESTER MUSIC FESTIVAL ORCHESTRA, Michael Rudiakov conductor-cellist; trumpeter Robert Nagel. Mozart's Divertimento No. 3, K. 138; Neruda's Trumpet Concerto; Haydn's Cello Concerto in C; Grieg's Holberg Suite. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7:30. Free.

DAVID LEHRMAN, violinist, with pianist Leetsa Savalas. Works of Mozart, Beethoven, Leclair, Bloch, Sarasate. Carnegie Recital Hall at 5:30. $4.

MUSIC OF SOUTH INDIA—Festival of India concert, with vocalists Maharajapuram Santhanam and Maharajapuram Ramachandran; violinist Thirupparkadal S. Veeraraghavan, with others. BMCC Triplex Theater, 199 Chambers St. (618-1980), at 8. $10–$40.

INTERNATIONAL AMERICAN MUSIC COMPETITION—First of two programs featuring the three finalists, each of whom will play a recital. Carnegie Hall at 11 a.m., 2, and 3:40. See also 9/29. Free.

ANDEAN MUSIC AND NEW SONG—Groups and soloists from Latin and Central America, in a benefit for the people of Chile. P.S. 41, 116 W. 11th St., at 7. $8.

AMERICAN ACCORDIONISTS' ASSOCIATION—Carnegie Recital Hall at 2. $5.

CHRISTINE AZZONI-SEPE, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

MARC PONTHUS, pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

VIRGINIA BORTIN, pianist. Lincoln Center Library at 2:30. Free.

SPEEDO AND THE CADILLACS—Salute to the fifties. Citicorp Market, Lexington Ave. and 53rd St., at 8. Free.

FATHER CHARLIE COEN/JACK COEN—Traditional reels, hornpipes, jigs, flings of Ireland. "Making Waves," aboard the Staten Island Ferry, from Manhattan at 2 and 3; from S.I., at 2:30 and 3:30. Free with fare, 25 cents from Manhattan only (718-447-4485).

Sunday, September 29

FOR THE LOVE OF MUSIC, chamber ensemble. Works of Bach, Bax, Chausson. Merkin Concert Hall at 3. $11.

BOWDOIN TRIO, with clarinetist Charles Neidich, violist Robert Dan. Brahms's Piano Trio No. 1; Trio for Clarinet, Cello, and Piano, Op. 114; Piano Quartet No. 2 in A. Carnegie Recital Hall at 8:30. $8.

OSCEOLA DAVIS, soprano, with pianist Gordon Jepthas. Music by Gliere, Strauss, Bellini, Debussy, Thomas, and N.Y. premieres by King and Garwood. Carnegie Recital Hall at 5:30. $15.

MARA WALDMAN, pianist. Works of Haydn, Chopin, Dello Joio, Glazunov. Carnegie Recital Hall at 2:30. $5.

INTERNATIONAL AMERICAN MUSIC COMPETITION—Conclusion of the finals, with each finalist playing a concerto, accompanied by the American Composers Orchestra, Dennis Russell Davies conducting. Carnegie Hall at 3. Free.

LIZ STORY AND MICHAEL HEDGES—Contemporary music. Town Hall at 8. $14.50, $15.50.

JAY MCSHANN AND FRIENDS—The singer-pianist, with Major Holley, Oliver Jackson, Joe Wilder, Frank Wess."Heavenly Jazz" at the Church of the Heavenly Rest, Fifth Ave. and 90th St. (369-8040), at 5. $7.

DORA SCHWARZBERG, violinist/**GERALD RANCK,** harpsichordist. Bach Sonatas in A, g, and E. Cathedral of St. John the Divine, 112th St. and Amsterdam Ave., at 3:30. Free.

MUSIC OF NORTH INDIA—Festival of India concert, with vocalists Girija Devi, Ajoy Chakraborti; Buddhadev Dasgupta, sarod, and others. BMCC Triplex Theater, 199 Chambers St. (618-1980), at 3. $10–$40.

MONTEVERDI OPERA GUILD—A Baroque mini-festival, and Giordano's *Andrea Chenier*, in a full staged version. Damrosch Park, Lincoln Center, at 6. Free.

VALERIE COATES, contralto/**DORIS STEVENSON,** pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

ST. PETER'S CHURCH—At 5, L.D. Frazier and Friends; offering. At 7: the Robert Previte Quintet; $5. Lexington Ave. at 54th St.

YOMO TORO IN CONCERT—Festival Folclorico Puertorriqueno. Louis Abrons Arts for Living Center, 466 Grand St. (598-0400), at 3. $6.

ELWOOD BUNN COUNTRY JUBILEE—The guitarist with fiddler Ruth McGinnis, bassist Susan Weber. "Making Waves," aboard the Staten Island Ferry. At 2 and 3 from Manhattan, at 2:30 and 3:30 from S.I. Free with fare, 25 cents from Manhattan only (718-447-4485).

BARGEMUSIC—At 4. See 9/26.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park, Queens, at 3. Free.

AEOLIAN CHAMBER PLAYERS—Reinecke's Trio for Clarinet, Viola, and Piano; Bartok's Sonata No. 2 for Violin and Piano; Faure's Piano Quartet in c. Lehman Center, CUNY, Bedford Park Blvd. West, Bronx (960-8833), at 3. Free.

JUILLIARD STRING QUARTET—Works by Schubert, Sibelius, Beethoven. Planting Fields Arboretum, in the Hay Barn, Oyster Bay, L.I. (516-922-0061), at 3. $15.

LONG ISLAND BAROQUE ENSEMBLE—A benefit banquet cum concert, both with a Viennese theme. St. John's Episcopal Church, Huntington, L.I. (516-757-9737), at 6. $35.

Monday, September 30

NORTHERN LIGHTS SHINE—Avery Fisher Hall at 8. Benefit, with Birgit Nilsson, Victor Borge, Martti Talvela, many others. See Other Events, page 109, for details.

MARIA MEIRELLES, pianist. One of a series to include the complete Beethoven piano sonatas. Tonight, Sonatas Nos. 1, 12, 6, 16, and 26, "Les Adieux." Carnegie Recital Hall at 8. $8.

JUDITH PEARCE, flutist/**NANCY GARNIEZ,** harpsichordist. Music of Telemann, Abel, Bach. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MUSIC FOR A MONDAY AFTERNOON—Violinist Valerie Levy. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

I CANTORI—Lincoln Center Library at 6:30. Free.

PAUL CHAMLIN, jazz pianist. 1 Dag Hammarskjold Plaza, 47th St. east of Third Ave., at noon. Free.

JOEL KAYE—Neophonic big-band jazz. Bryant Park, Sixth Ave., 40th–42nd Sts., at 12:30. Free.

Tuesday, October 1

NEW YORK PHILHARMONIC—See 9/26. Today at 7:30.

ORRETT RHODEN, pianist (N.Y. debut). With the Orchestra of St. Luke's, Jan Cervenka conducting. Music for piano by Scarlatti, Bach, Schubert, Ravel, Granados, Chopin, and, with the orchestra, concertos by Mozart and Tchaikovsky. Carnegie Hall at 8. $10–$20.

DIRE STRAITS—Radio City Music Hall at 8. Also 10/2, 3. Sold out.

BROOKLINE WIND QUINTET—Music by Klughardt, Barber, Mackey, Harbison. Carnegie Recital Hall at 8. $5.

MARLOW FISHER, violist. Works by Delius, Bach, Rachmaninoff, Frescobaldi, Hovhaness, Brahms, Boccherini. Christ and St. Stephen's Church, 120 W. 69th St., at 7:30. Free.

KATHRYN FIELDS, soprano/**STEVEN BLIER,** pianist. Works by Mozart, Poulenc, and Weill. Trinity Church, Broadway at Wall St., at 12:45. Free.

MARIARITA ALFINO, pianist. Lincoln Center Library at 4. Free.

COMMUNITY JAM—Political rock. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—September 23–May 3. Tickets $8–$75. Opening night Mon., 9/23, at 7:30: Puccini's *Tosca*, Cillario conducting; with Caballe, Pavarotti, MacNeil. 9/24 at 8: Janacek's *Jenufa*, Vaclav Neumann conductor (debut); with R. Alexander, Dunn, Jenkins, Lewis. 9/25 at 8:30: Verdi's *Falstaff*, Levine conducting; with Maliponte, Devia, Dubinbaum, Cossotto, Giuseppe Taddei (debut), Gonzalez, Ellis. 9/26 at 8: *Tosca*; same as 9/23. 9/27 at 7:30: Strauss's *Der Rosenkavalier*, Levine conducting; with Troyanos, Jones, Battle, Raffanti, Guenther Reich (debut), Haugland. 9/28 at 2: *Jenufa*; same as 9/24. 9/28 at 8: *Falstaff*; same as 9/25. 9/30 at 8: *Der Rosenkavalier*; same as 9/27, except Denes Gulyas (debut) for Raffanti. 10/1 at 8: *Tosca*; same as 9/23.

New York City Opera

NEW YORK STATE THEATER—Through November 17. Tickets $6–$29. Note: all foreign-language operas are subtitled in English. No performances 9/24, 25. Thurs., 9/26, at 8: Bizet's *Carmen*, Keene conducting; with Vergara, Margaret Cusack (debut), Absalom, Wexler. 9/27 at 8: Verdi's *La Traviata*, Pallo conducting; with Christos, Thomsen, Stone. 9/28 at 2: Prokofiev's *The Love for Three Oranges*, Keene conducting; with Walker, Castle, Shaulis, Serbo, Lankston, R. McKee, Wexler. 9/28 at 8: Rossini's *La Cenerentola*, Siciliani conducting; with Marsee, Munro, Castle, Cousins, Parker, J. McKee. 9/29 at 1: Donizetti's *The Daughter of the Regiment*, Rescigno conducting; with Mills, Costa-Greenspon, Wilson, R. McKee. 9/29 at 7: Massenet's *Manon*, Serebrier conducting; with Esham, Leech, Parker, Dansby. 10/1 at 8: *The Love for Three Oranges*; same as 9/28. No performance 10/2. 10/3 at 7: premiere of new production of *Kismet*, by Wright and Forrest; Bergeson conducting; with Telese, Marsee, George Hearn (debut), Groenendaal, Harrold, Billings; director, Corsaro; scenery and costumes, Lawrence Miller (debut); lighting, Stanley.

Other

ATTILA, by Verdi. Concert performance, by Opera Viva, Leo Warbington conductor with N.Y. Vocal Spectrum Chorus. Lambs Theater, 130 W. 44th St. 9/30 at 8. $8, seniors $5.

THE OLD MAID AND THE THIEF, by Menotti. On a double bill with Mario Fratti's play "The Fourth One," part of Italian Heritage and Culture Month, presented by the Italian Heritage Opera/Theatre. CUNY Graduate Center Auditorium, 33 W. 42nd St. (382-0629, 473-3215). 10/2, 3, 4, at 7:30. Free.

LIGHT OPERA OF MANHATTAN—Lehar's *The Merry Widow*; through 10/6, Sat. and Sun. at 3:30 and 8. Norman Thomas H.S., 111 E. 33rd St. (532-6180). $17.50, $20; seniors, students, under 12, $12.

MONTEVERDI OPERA GUILD—See listing for 9/29.

LUISA FERNANDA, a zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 9/26, 27, 10/5, 8, 13 at 8; 9/29 at 3. $15.

AMATO OPERA—Verdi's *Il Trovatore.* 319 Bowery, at E. 2nd St. (228-8200). 9/28, 10/5, 12 at 7:30; 9/22, 29, 10/6, 13 at 2:30. $10.

DIE FLEDERMAUS, by Strauss. Staged version, sung in English, by the Long Island Opera Company. Mineola Middle School, Emory Rd., Mineola, 9/28 at 8:30. Also at Lincoln Orens School, Trafalgar Blvd., Island Park, 10/5 at 8:30; each, $5 (516-481-3246).

DANCE

Pina Bausch Tanztheater Wuppertal

BROOKLYN ACADEMY OF MUSIC—October 1–22. Tickets Tues.–Thurs. $10–$22; Fri.–Sun. $12–$25; from 10/17, all $12–$25. New Wave Festival opener. *Arien*—10/1 at 7; 10/2, 12 at 8; 10/13 at 2. *Kontakthof*—10/3, 4, 5 at 8; 10/6 at 2. *Gebirge*—10/8, 9, 10, 11 at 8. *The Seven Deadly Sins*, by Weill and Brecht, with Michael Tilson Thomas conducting the Orchestra of St. Luke's—10/17, 18, 19, 21, 22 at 8; 10/20 at 2.

Dance at the Joyce Theater

ROSALIND NEWMAN AND DANCERS—September 25–29. Tickets $12.50. Program of four new works: "Heart beat," a world premiere, to Buddy Holly songs; an untitled work, to Vivaldi; "Untitled White" and "Free Speech," both to new music by Fred Frith and Tom Cora. 9/25 at 7:30; 9/26, 27, 28 at 8; 9/29 at 2 and 7:30.

"THE TRIADIC BALLET"—October 1–6. Tickets $20. New York premiere of the "dance spectacle" by Bauhaus artist Oskar Schlemmer, created over 70 years ago and revised by Gerhard Bohner in 1977. 10/1 at 7:30; private performance 10/2; 10/3–5 at 8; 10/6 at 2 and 7:30.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Yung Yung Tsuai and Dancers,** with guest artists Armgard Von Bardeleben and Kuang-Yu Fong. Four premieres and "Flight to the Moon," by Tsuai; "The Desperate Heart," by Bettis; Chinese-opera selections. 9/26, 27 at 8; 9/29 at 2 . . . **Inner City Ensemble,** in premieres by Johnson, Beaumont, Bowman, and Carrington; also "Sideffects," by Bobe. 9/28 at 2 and 8; 9/29 at 8 . . . **DanceBrazil,** with three different programs and one premiere. 10/2, 4 at 8; 10/6 at 2 . . . **Mafata Dance Company,** with three premieres, by Jeff, Williams, Pratt. 10/3, 5, 6 at 8.

Other

CITIDANCE—Modern-dance company. Bryant Park, Sixth Ave. and 40th-42nd Sts. 9/24 at 12:30. Free.

DOUGLAS NIELSEN/ALBERT REID—"Separate Checks," by Nielsen and Reid. Marymount Manhattan Theater, 221 E. 71st St. (924-0077). 9/26, 27, 28 at 8; 9/29 at 3. $7.

EAST-WEST BALLET COMPANY—Soo Bang Chin in classical ballet and traditional Korean dance. John Bowne High School, 63-25 Main St., Flushing (718-359-1703). 9/28 at 8.

FRAMEWERKS CO.—An evening of dance and music by Lynn Parkerson, Gary Goodwin, Lisa Bartok. Ethnic Folk Arts Center, 179 Varick St. (924-0077). 9/23 at 8:30. $7.

MUTEKI-SHA: BUTOH DANCE FROM JAPAN—Post-war dance form, in which the artists' bodies are covered with white powder. Asia Society, 725 Park Ave. at 70th St. (288-6400). 9/28, 29 at 8. $20.

ONE NIGHT STAND—The Fourth One Night Stand, a showcase by a choreographers' cooperative. New short pieces by Bernhard, Landis, Johnson, Darsow, Rockwell, Schottland, Setters, Shepherd H., Takasi, Tringali. Merce Cunningham Studio, 55 Bethune St. 9/27, 28 at 9. $7.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

MAGDALENA ABAKANOWICZ—Figurative sculptures in two groups, entitled "Seated Figures" and "Backs," thru 10/12. Fourcade, 36 E. 75th (535-3980).

WILLARD BOEPPLE—Small sculptures in cast bronze and larger works in welded, painted steel, 9/26-10/25. Acquavella, 18 E. 79th (734-6300).

HENRY BOTKIN—Oil paintings and watercolors from the '20s, '30s and '40s by this Boston-born artist who studied in Paris, thru 11/2. Childs, 956 Madison (772-6606).

ERICH BUCHHOLZ—Wood reliefs, paintings and drawings by this German Constructivist, thru 10/12. Prakapas, 19 E. 71st (737-6066).

KANG-LOK CHUNG—Recent paintings and drawings, thru 10/12. Staempfli, 47 E. 77th (535-1919).

NIKI DE SAINT PHALLE—Recent sculptures based on her studies of the Tarot, thru 10/5. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

WALTER DEXEL—Constructivist paintings, collages, and drawings, from 1917-1969, thru 10/26. Prakapas, 19 E. 71st (737-6066).

JOHN DUBROW—Large-scale paintings of derelict buildings, car wrecks, vacant lots, thru 10/5. Forum, 1018 Madison (772-7666).

NORA FRENKEL—Recent paintings and watercolors of the American Southwest, 9/27-10/25. Adler, 21 E. 67th (249-2450).

PETER GRIEVE—Narrative mixed-media constructions showing amusing encounters between man and object, animal and nature, nature and man, thru 9/28. Kouros, 831 Madison (879-5454).

STEPHANUS HEIDACKER—Large-scale paintings, depicting a figure against a barren landscape, thru 10/5. Schlesinger-Boisante, 822 Madison (734-3600).

EDMUND KALB/RUDOLF WACKER—Expressionistic self-portraits by two Austrian artists, plus personal artifacts documenting the artists' lives, thru 10/11. Austrian Institute, 11 E. 52nd (759-5165).

HENNER KUCKUCK—Steel-and-wood sculptures inspired by landscape, thru 10/12. Cecil, 16 E. 72nd (517-3605).

JUSTEN LADDA—Word paintings in a series entitled, "The Triumph of Language," thru 10/12. Willard, 29 E. 72nd (744-2925).

DOUG MAGUIRE—Symbolic landscape paintings, thru 10/2. Perlow, 980 Madison (734-7795).

PICASSO—Linoleum cuts, etchings, and aquatints, thru 10/30. Silberberg, 16 E. 79th (861-6192).

ANNE POOR—Landscape paintings of Rockland County, Maine, and the Caribbean island, Anguilla, thru 10/5. Graham Modern, 1014 Madison (535-5767).

FAIRFIELD PORTER—Paintings, drawings, pastels and watercolors, thru 9/28. Hirschl & Adler Modern, 851 Madison (744-6700).

ROBERT QUIJADA—Painted collage constructions inspired by the artist's recent visits to Indonesia, Malaysia and the Philippines, 10/1-10/26. Ericson, 23 E. 74th (737-6155).

LUCY SALLICK—Maine landscapes in oil on paper, 9/28-10/26. Einstein, 1018 Madison (628-8782).

EGON SCHIELE—Paintings, thru 10/12. Sabarsky, 987 Madison (628-6281).

ROBERT SEAVER—Still lifes composed of such images as porcelain cups, maps, and antique silver, in pastel on paper, thru 10/20. Cecil, 16 E. 72nd (517-3605).

ANDY WARHOL—Paintings and prints in a series entitled, "Reigning Queens," thru 10/12. Castelli Graphics, 4 E. 77th (288-3202).

ROBIN WINTERS—Recent paintings and drawings, 9/27-10/26. Hoffeld, 1020 Madison (734-5505).

HENRY WOLF—Paintings inspired by Italian Renaissance and Surrealist works, thru 10/19. Foxworth, 33 E. 65th (772-3460).

GARY WRIGHT—"Mind Maps"in watercolors and colored inks, thru 9/28. Urdang, 23 E. 74th (288-7004).

VLADIMIR ZAKRZEWSKI—Paintings that are a balance between constructivism and expressionism, thru 10/5. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

57th Street Area

ELLEN ADLER—Recent still life paintings, 10/1-11/2. Haber Theodore, 24 W. 57th (541-9393).

HARRY ANDERSON—Lamp sculptures made of old and new lamp parts, plumbing supplies, brass and copper tubing, with neon and incandescent lighting, thru 10/5. Gallery of Applied Arts, 24 W. 57th (765-3560).

FREDERICK J. BROWN—Recent paintings in a series entitled, "Heroes and Rulebreakers," thru 10/5. Marlborough, 40 W. 57th (541-4900).

ROY DE FOREST—Paintings of dogs and woodland images in a folklorist style, plus drawings and a 12-foot polychrome sculpture, thru 10/26. Frumkin, 50 W. 57th (757-6655).

RICHARD DIEBENKORN—Etchings and drypoints, thru 10/12. Heesy, 50 W. 57th (245-1420).

ALBERTO GIACOMETTI—Sculptures, paintings, and drawings, thru 11/2. Janis, 110 W. 57th (586-0110).

OMAR GALLIANI—Large-scale paintings of heroic nudes, sphinxes and apparitions, thru 10/25. Herstand, 24 W. 57th (664-1379).

JON GROOM/JIM LAWRENCE—Small-scale constructed paintings with geometric images/Figurative sculpture. Thru 9/28. Siegel, 24 W. 57th (586-0605).

JAN HAFSTROM—Abstract paintings with recognizable objects, such as ladders and furniture, placed onto the canvas, thru 9/30. Tilton, 24 W. 57th (247-7480).

DAVID HOCKNEY—Paintings from the early '60s, thru 10/19. Emmerich, 41 E. 57th (752-0124).

IAN HORNAK/DAVID GRAHAM—Lush landscape paintings on canvas and panel/Color photographs. Thru 10/2. Armstrong, 50 W. 57th (582-8581).

ROBERT IRWIN/P. MICHAEL KEANE/JIM DINE—Two installations produced in response to the gallery space, plus models, drawings, plans and photographs of other projects, thru 10/12/A shrine-like environmental tableaux of this artist's vision of a new one-world information order, thru 11/15/Recent prints, thru 10/12. Pace, 32 E. 57th (421-3292).

THOMAS LANIGAN-SCHMIDT—Wall-hanging, mixed-media pieces in a series called "Venetian Glass," thru 9/28. Solomon, 724 Fifth (757-7777).

GERSON LEIBER—Expressionistic paintings of women, thru 10/26. Rosenberg, 20 W. 57th (757-2700).

WYNDHAM LEWIS—Paintings and drawings from 1910 to 1920, by this English Vorticist, also known for his portraits of the Sitwells, Eliot, and Pound; thru 10/26. Washburn, 42 E. 57th (758-0546).

MORRIS LOUIS—Major works by this Washington Color School painter, known for his "veils" of color, stained canvases, thru 9/28. Emmerich, 41 E. 57th (752-0124).

HEINRICH NICOLAUS/PHILIP TSIARAS—Figurative, neo-expressionistic works on paper, collaborated on by both artists in New York and Florence, thru 10/5. Getler/Pall/Saper, 50 W. 57th (581-2724).

SCOTT RICHTER—Sculptures with anthropomorphic forms, made of beeswax and other materials, in a series entitled "Elvis or Oedipus," thru 10/19. Zabriskie, 724 Fifth (307-7430).

RODNEY RIPPS—Large-scale abstract paintings in a series entitled, "The American Landscape," thru 10/19. Del Re, 41 E. 57th (688-1843).

FRED SANDBACK—Recent sculpture, thru 9/28. Goodman, 24 W. 57th (977-7160).

BERNARD TSCHUMI—Over sixty drawings for the Parc De La Villette in Paris, thru 9/28. Protetch, 37 W. 57th (838-2340).

BETTY WOODMAN/JANICE TCHALENKO/MARY HEILMANN—Recent ceramics by all three. Thru 10/5. BlumHelman, 20 W. 57th (245-2888).

CLIFFORD WRIGHT/RICK HORTON/JOAN STOLZ—Ro-John Bernard Myers, thru 10/2. Fischbach, 24 W. 57th (759-2345).

ROBERT S. ZAKANITCH—Recent paintings on shaped canvases, 10/1-26. Miller, 724 Fifth (246-1625).

MICHAEL ZWACK—Paintings and sculpture, thru 9/28. Borgenicht, 724 Fifth (247-2111).

East Village

DAN BLEIER—Sculptures and wall pieces made of concrete, with colored glass chips embedded in them, thru 9/29. Salvador, 216 E. 10th (228-3165).

CLAUDIA DEMONTE/MIKE HOWARD—Paintings depicting this artist's recent travels in Europe and Asia/100 oil paintings, all 10" x 14". Thru 9/29. Gracie Mansion, 167 Ave. A (477-7331).

KRISTINA ELANDER—Psychedelic, "neo-pop" paintings by a Swedish artist, thru 10/6. B-Side, 543 E. 6th (477-6792).

CHARLES HEWITT—Paintings and assemblages, thru 9/29. M-13, 440 E. 9th (505-9016).

JANE IRISH—Paintings of monumental buildings against barren landscapes, thru 9/29. Sharpe, 175 Ave. B (777-4622).

E. B. JORDAN—Primitive paintings by a former physicist, thru 10/6. Lasser, 438 E. 11th (477-0200).

AIMEE RANKIN—A series of assemblages in boxes, entitled "History and Desire," thru 10/6. Postmasters, 66 Ave. A (477-5630).

STEFAN ROLOFF—New paintings, sculpture, and a special "animated painting" and video installation, 9/28-11/9. Art Palace, 611 Broadway (473-3178).

CYNTHIA BETH RUBIN—Paintings that transform natural images into a geometric structure of repetition, plus computer works, thru 10/13. Tawil, 112 E. 7th (477-0861).

DAVID WINTER—One sculpture composed of three intersecting screens which hang from ceiling to floor, thru 10/15. Wyatt, 202 E. 10th (475-3500).

SoHo and TriBeCa

JEAN-MICHEL BASQUIAT/ANDY WARHOL—Collaborative paintings, thru 10/19. Shafrazi, 163 Mercer (925-8732).

LINDA BESEMER—Recent abstract paintings, thru 10/23. Rosenberg, 115 Wooster (431-4838).

ART

ROGER BROWN—New paintings by this Chicago artist, of stylized urban and suburban landscapes, thru 10/5. Kind, 136 Greene (925-1200).

STEPHEN BUCKLEY/JOHN DUFF—Abstract paintings from 1969 to the present, by this British artist/Cast bronze and clay sculptures, from 1982-1984. 9/26-11/10. Clocktower, 108 Leonard (233-1096).

JAMES LEE BYARS—Three recent sculptural pieces installed in a golden environment, thru 9/28. Boone, 417 W. Broadway (431-1818).

BRUNO CECCOBELLI—New paintings with imagery related to magic, all in ochres, umbers, and blacks, thru 10/15. Sperone Westwater, 142 Greene (431-3685).

FREDERICK CHILDS—Narrative paintings that explore what lies beneath man's sense of order, by chronicling the exploits of a particular character, thru 10/5. Brown, 100 Greene (219-1060).

FUJII CHUICHI—Large-scale carved wood sculptures that look like bending trees, thru 10/26. Carpenter + Hochman, 420 W. Broadway (219-0110).

JAMES COIGNARD—Recent paintings, works on paper, thru 10/16. Jack, 138 Prince (966-4235).

JIRI GEORG DOKOUPIL—Recent paintings and drawings, 9/28-10/19. Castelli, 420 W. Broadway (431-5160).

ROBERT DONLEY—Paintings of New York City with caricatures of city people in them, thru 10/8. Knowlton, 153 Mercer (431-8808).

ROY FOWLER—Paintings with unexpected color combinations, based on landscapes, thru 10/12. Plumb, 81 Greene (219-2007).

MARYCLARE GALVIN—Sculptures made of cast iron architectural remnants combined with steel, thru 10/3. Neo Persona, 51 Hudson (406-9835).

MOIRA MARTI GEOFFRION—Sculptures of branch forms, in wood and bronze, thru 9/28. 14 Sculptors, 164 Mercer (966-5790).

JASPER JOHNS/SAMUEL BECKETT—"Foirades/Fizzles"—a book with five texts by Beckett and thirty-three etchings by Johns, thru 10/5. Lorence-Monk, 568 Broadway (431-3555).

JERRY KEARNS—Paintings and lithographs with newspaper and cartoon imagery, thru 10/12. Exit, 578 Broadway (966-7745).

DONALD LIPSKI—Surrealistic sculptures, thru 10/12. Germans Van Eck, 420 W. Broadway (219-0717).

GEORGIA MARSH—Romantic landscape paintings of upper New York State and the New England countryside, thru 10/5. Stoler, 13 White (966-5090).

RON MARTIN—Black paintings from 1974-1981, thru 10/12. 49th Parallel, 420 W. Broadway (925-8349).

LIZBETH MITTY—Paintings of urban landscapes, thru 10/9. Esman, 70 Greene (219-3044).

SABINA OTT/RON NAGLE—Expressionistic paintings with offbeat colors/Recent ceramic sculptures. Thru 9/28. Cowles, 420 W. Broadway (925-3500).

TOM OTTERNESS—Whimsical cast bronze sculptures of robots, snakes, plus a fountain and a plaster ceiling frieze, thru 10/5. Alexander, 59 Wooster (925-4338).

KJELL PAHR-IVERSON/Abstract paintings by a Norwegian artist, thru 10/5. Stoler, 13 White (966-5090).

PAT RALPH—Paintings of Los Angeles, thru 10/13. Noho, 168 Mercer (219-2210).

FABIO SALVATORI—Plaster wall pieces that reflect the Italian wall tradition, from frescoes to contemporary posters on street walls, 10/1-20. Atlantic, 164 Mercer (219-3183).

DOUGLAS SANDERSON—Minimalist paintings in oil on birch panel, thru 9/28. Weber, 142 Greene (966-6115).

DAVID SHAPIRO—Formed, welded steel sculptures, 9/28-10/17. Ward-Nasse, 178 Prince (925-6951).

KEITH SONNIER—Recent sculptures, made of painted steel, 9/28-10/19. Castelli, 142 Greene (431-6279).

CAROL J. STEEN/STEFAN TRIFFA—Alkyd paintings on paper, with images such as rolling pins, irons, sickles, darts/Paintings influenced by Rumanian folk art. Thru 10/12. 55 Mercer (226-8513).

REBECCA WELZ—Wall-hanging constructions of sanded and folded plexiglas, wood, screen and paint, thru 10/1. Steinbaum, 132 Greene (431-4224).

Other

ALEXANDER ARCHIPENKO—Drawings, reliefs, constructions and polychrome reliefs, thru 10/27. Bard College, Annandale-on-Hudson, N.Y. (914-758-6822).

MARGOT FERRA—Acrylic paintings with collage materials, of scenes in Puerto Rico and St. Barthelemy, 9/30-10/30. Overseas Press Club, 52 E. 41st (679-9650).

LIZ WHITNEY QUISGARD—Paintings of Moorish interiors, plus sculpture, thru 10/26. Fordham University at Lincoln Center, Lowenstein Library Gallery, 115 W. 60th.

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th (988-2050). Works by Csernus, Dine, Dubuffet, Downes, Ipousteguy, Kuper, Miro, Picasso, Szafran, others; thru 10/12.

FORUM—1018 Madison (772-7666). Sculpture and drawings by Gross, Nadleman, Nivola, Maldarelli, Robus, Storrs; thru 10/12.

HAMILTON—19 E. 71st (744-8976). New prints by Johnson, Mangold, Sultan, others; thru 10/30,

KOVESDY—897 Madison (628-6886). Works by Eastern European Constructivist and Expressionist artists of Der Sturm and the Bauhaus, including Bortnyik, Sonia Delaunay, Gontcharova, Kupka, others; thru 10/15.

MARBELLA—28 E. 72nd (288-7809). Paintings of nature from the 19th and early 20th centuries, by Bierstadt, Cropsey, Hallowell, Marsh, Sloan, others; thru 10/5.

MATHES—851 Madison (249-3600). "Mabel Dodge: The Salon Years, 1912–1917"—works by artists in Mabel Dodge's circle, including Cramer, Davies, Demuth, Dickinson, Hartley, others; 9/28-11/2.

RONIN—605 Madison (688-0188). 17th- to 20th-century Japanese woodblock prints, netsuke, pottery and tsuba; thru 10/26.

SIMON/NEUMAN—42 E. 76th (744-8460). "Spatiotemporal," with works by Bishop, Calder, Kandinsky, Michaux, Moholy-Nagy, others; thru 10/19.

YORK—21 E. 65th (772-9155). Works by Cropsey, Demuth, Henri, O'Keefe, others; thru 10/19.

57th Street Area

DE NAGY/FRENCH/OSCARSSON HOOD—41 W. 57th. Works by thirty abstract artists in a show entitled "Abstract/Issues," thru 9/28.

DEUTSCH—20 W. 57th (765-4722). Works by Criss, Ernst, Frelinghuysen, Lewandowski, Nordfeldt, others; thru 9/28 . . . American 20th-century works, by Avery, Baziotes, Dove, Graves, Hartley, Henri, Marsh, others; works by Aptekar, Daniel, Kelley, Mayer, Schultz; thru 9/30.

GRAND CENTRAL—24 W. 57th (867-3344). Long Island landscape painting from 1820 to 1920, by Betts, Chase, Crane, Mount, Tait, others; thru 9/28.

GRUENEBAUM—38 E. 57th (838-8245). Works by gallery artists, thru 10/7.

HABER THEODORE—24 W. 57th (541-9393). Works by Brown, Eisenman, Lewis, Weinstein; thru 10/28.

HEIDENBERG—50 W. 57th (586-3808). Paintings, drawings and sculpture by Arp, Avery, Botero, Cassatt, Chadwick, Chia, Degas, Moore; thru 11/2.

LUHRING, AUGUSTINE & HODES—41 E. 57th (752-3366). Sculpture by Galliduani, Kessler, Koons, Mucha, Otterson, Puett, Schutte, Survival Research Laboratories, TODT, Victoria; thru 10/5.

MIDTOWN—11 E. 57th (758-1900). Works by gallery artists, including Bishop, Cadmus, Etting, Thon, Moller, others; thru 10/7.

SAMUELS—11 E. 57th (355-6444). Old Master paintings and drawings from the 15th–18th centuries; thru 9/28.

East Village

ARTMART—534 E. 6th (777-2177). Paintings and sculpture by Ahern, Geltner, Shane, Wehrli, others; thru 10/6.

AVENUE B—167 Ave. (473-4600). "Forshpeiz"—a preview of works by artists who will show here during the 1985-86 season, thru 9/29.

CHRISTMINSTER—336 E. 5th (475-8369). Works by Aljian, Blair, Bolande, Lawson, Nelson, Powley, White; thru 10/6.

GREATHOUSE—337 E. 10th (460-0016). Works by Leonard, Messner, Taikeff; thru 11/18.

PICTOGRAM—443 E. 9th (865-5476). Works by Glover, Lederer, Naimo, Oji, Wye, in a show entitled, "Modern Mythology"; thru 9/29.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). Works by Cochran, DeLucia, Freeman, Hill, Kasher, Wiley, others; organized by Kay Larson; thru 10/19.

BASKERVILLE+WATSON—578 Broadway (925-1955). Works by Blair, Dunham, Levine, Milani, Torreano, others; thru 10/12.

BAUM—109 Hudson (219-9854). "The Myth of the Hero in Contemporary Art," with works by Gross, Loeb, Medak, Rodriguez, Sellenraad, Siciliano, Warpole; thru 10/12.

BRANDT—568 Broadway (431-1444). Works on paper by Connell, Francis, Hicks, Knoller, Miollet, Moser, Seborovski; thru 10/5.

BROMM—90 W. Broadway (732-6196). "City Streets," with works by Castoro, Gerlovin, Kostabi, Scarpulla, others; thru 9/28.

DRAWING CENTER—137 Greene (982-5266). Drawings by Albert, Dunn, Jackson, Markley, Stafford, others; thru 10/26.

FABRIC WORKSHOP—205 Mulberry (219-0114). Quilts by Brooker, Castoro, Faulkner, Murray, others; thru 10/26.

FELDMAN—31 Mercer (226-3232). Works by Bevan, Charlesworth, Chunn, Gilmour, Kostabi, others; thru 10/26.

HAND IN HAND—568 Broadway (219-1844). Works by gallery artists; thru 10/15.

HOFFMAN—429 W. Broadway (966-6676). Recent work by gallery artists; thru 10/2.

112 GREENE—(966-3864). Works by twenty artists with the Arthur Roger Gallery in New Orleans; thru 10/19.

INGBER—415 W. Broadway (674-0101). Works on paper by Bluhm, Boxer, DeKooning, Hoffman, Motherwell, others; thru 10/5.

JAY—13 Jay (925-9424). Pelavin Edition prints by Crull, DuBasky, Haerer, Hansell, Heinrich, Oji; 9/26-11/2.

NEWBURG—44 White (219-1885). "Persona Non Grata," with portraits by Alexander, Carey, Lack, Lehndorff & Trulzsch, McCollum & Simmons, others; thru 10/5.

NICHOLS—83 Grand (226-1243). Strother/Elwood prints by Atkinson, Applebroog, Beuys, Burson, Grey, King, Komar & Melamid, Moriarty; thru 10/5.

NOSEI—100 Prince (431-9253). "Drawing the Line—Painting," with works by Basquiat, Bidlo, Cannella, Connelly, Salle, Schifano, Twombly; thru 10/17.

PELLICONE—47 Bond (475-3899). Works by Ames, Baldassano, Jeremenko, Toglia, others; thru 10/5.

PRINCE STREET—121 Wooster (226-9402). Recent landscape paintings by Costello, Prusinowski, Semergieff; 9/27-10/16.

SEGAL—568 Broadway (431-0010). Works by gallery artists, including Baker, Coe, Cretara, Colbert, Jemison, Putterman, McKeown; thru 10/17.

THORP—103 Prince (431-6880). Works by Altoon, Gornick, R. L. Kaplan, Santore, others; thru 9/28.

TWINING—568 Broadway (431-1830). "Proud and Prejudiced"—with works by six British artists, curated by William Feaver, art critic for *The Observer*, thru 10/12.

WASHBURN—113 Greene (966-3151). Works by Bladen, Bluhm, Cote, Jensen, others; thru 10/26.

Other

BACA DOWNTOWN—111 Willoughby, Brooklyn (718-596-2222). Installations of stage sets, back-drops and costumes by Buchmuller, Moore, Nunemaker, Stringer, Tisa; thru 10/9.

BARUCH—135 E. 22nd (505-2192). 19th-century French watercolors and drawings from the Historisch Museum in Amsterdam, including works by Claude, Gericault, Greuze, Ingres, Watteau, others; 10/4-11/8.

BRONX RIVER GALLERY—1087 E. Tremont, Bronx (589-5819). Works about social issues by Baen, Burroughs, Hertz, Jacobs; thru 11/2.

CITY GALLERY—2 Columbus Circle (974-1150). "ABC No Rio: The First Five Years"—works by artists who have shown at this gallery, including Bellamy, Culkin, Eins, Golub, Holzer, Oldenberg, others; thru 10/19.

FASHION INSTITUTE OF TECHNOLOGY—Shirley Goodman Resource Center, 27th St. and Seventh Ave. (760-7760). "Shiseido: The Art of Beauty"—a 113-year retrospective of it's advertising art, thru 10/5.

FASHION MODA—2803 Third Ave., Bronx (585-0135). Works that express an African sensibility through both old and new Black art forms, by 13 New York artists; thru 10/19.

GOETHE HOUSE—1014 Fifth (744-8310). 19th-century flysheets and broadsides from the collection of Gunter Bohmer, depicting people, animals and objects in noncustomary roles; 9/26-11/2.

JAMAICA ARTS CENTER—161-04 Jamaica Ave., Jamaica, N.Y. (718-658-7400). "Designed, but Not Realized," with works by Flanagan, Mauren, Mitchell, Pindell; thru 10/12.

LEHMAN COLLEGE—Bedford Park Boulevard West, Bronx (960-8211). Paintings by Bower, Brown, Hartigan, Rifka; thru 11/3.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Works by selected alumni, including Bosman, Kerlin, Mock, Reed, Rifka, Warner, others; thru 10/16.

PRATT MANHATTAN CENTER—160 Lexington (718-836-3517). "Illuminating Color"—painters and photographers who use color in different ways, including Arakawa, Garet, Kushner, Murray, Paschke, Pfaff, Samaras, Shore, Sternfeld, others; thru 10/5.

ROTUNDA—Brooklyn War Memorial, Cadman Plaza West at Orange St. (718-875-4031). "The Figure: Allegory and Symbol"—works by Gans, Lind, Machida, Spiegelman, Sebok; thru 10/19.

TOWER—45 W. 18th (620-0505). Figurative drawings by Apfelschmitt, Bluhm, Cortazar, de Kooning, Laemmle, others; thru 10/19.

PHOTOGRAPHY

ROBERT ADAMS—A series of photographs entitled, "Summer Nights," thru 10/12. Burden, 20 E. 23rd (475-8790).

ZEKE BERMAN—Black-and-white photographs of interiors and still lifes using trompe l'oeil effects, thru 10/20. Lieberman & Saul, 338 W. 89th (799-2773). By appointment only.

ROBERT CAPA/HENRI CARTIER-BRESSON—A retrospective, 1932-1954/Sixty black-and-white photographs of writers, artists and celebrities from Europe and America, thru 11/10. I.C.P., 1130 Fifth (860-1777), Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6.

CENTER FOR INTER-AMERICAN RELATIONS—680 Park (249-8950). Latin America Last Century: Photographs from the Hoffenberg Collection; thru 10/27.

LOIS CONNER—Platinum prints of Chinese landscapes, thru 10/18. Pfeifer, 568 Broadway (226-2251).

NICK GRANITO—Photographic portraits depicting India's diverse population, thru 10/11. Modernage, 1150 Sixth Ave. (674-5603).

GREY GALLERY—100 Washington Square East (598-7603). "The Indelible Image: Photographs of War, 1846 to the Present"; thru 11/18.

LEWIS HINE—Child labor photographs from the turn-of-the-century, thru 10/19. Photocollect, 740 West End (222-7381).

LEN JENSHEL—Color photographs of landscapes in the United States, Thailand and Italy, thru 10/26. Ledel, 168 Mercer (966-7659).

POLLY LAI—Black-and-white photographs that chronicle this artist's personal exploration of her life, from Hong Kong to the Lower East Side, thru 10/5. Ceres, 91 Franklin (226-4725).

CLARENCE JOHN LAUGHLIN—Large format photographs from the '40s, thru 9/28. Miller, 724 Fifth (246-1625).

GAIL LEVIN—Color photographs of locations painted by Edward Hopper, thru 9/28. Kennedy, 40 W. 57th (541-9600).

ROBERT MAPPLETHORPE—Male nudes, orchids, and photo-illustrations for Rimbaud's "A Season in Hell," in various photographic states, such as silver print, platinum print, Polaroid, thru 9/28. Gladstone, 152 Wooster (505-8690).

NEIKRUG PHOTOGRAPHICA—224 E. 68th (288-7741). Fashion photographs by Avedon, Maywald, Naylor, Perutz; thru 10/26.

PACE/MACGILL—11 E. 57th (759-7999). Vintage photographs from Magnum, 1933-1968; thru 10/12.

SANDER—51 Greene (219-2200). European photography of the '50s, with works by Broodthaers, Chargesheimer, Lazi, Schneiders, others; thru 9/28.

SCHOELKOPF—50 W. 57th (765-3540). Photographs of the American West by Curtis, Hayden, Hillers, Jackson, Kolb, Muybridge, others; thru 10/2.

SUE UNTERBERG/GAY BLOCK—Photographs exploring familial relationships by both, thru 10/5. Miller, 38 E. 57th (319-1800).

HATTY VAN ZAK—Erotic photographs of people in make-believe scenarios in exotic hotel rooms, thru 10/16. Cutler, 164 Mercer (219-1577).

WITKIN—415 W. Broadway (925-5510). A selection of photographs, drawings and graphics by artists this gallery has represented over the last 16 years, in tribute to Lee D. Witkin, founder of the gallery; thru 10/26.

WOLF—30 W. 57th (586-8432). "An Obsession Album"—photographs made in the late 1850s by an anonymous Frenchman, thru 10/5.

PERFORMANCE

CITY GALLERY—2 Columbus Circle (974-1150). 9/25 at 12:30: Brian Damage. Free.

FRANKLIN FURNACE—112 Franklin (925-4671). 9/26 at 8:30: Primo Techno Combo with Jo Andres. $5.

P.S. 122—150 First Ave. (477-5288). 9/27-29 at 9: Karen Pearlman and That Was Fast perform "The Siam Series." $6.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Collector's Choice: Sea Shells of Nathan L. Halpern; thru Summer . . . The Art of Cameroon; thru 10/15 . . . Jewels of India; thru '85 . . . Tiger, Tiger, Burning Bright: An Indian Wildlife Portfolio; 10/1-1/12.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Anxious Interiors; thru 10/27 . . . Lydia Rubio and Jose Morales; thru 10/27 . . . Candace Hill-Montgomery; thru 10/27.

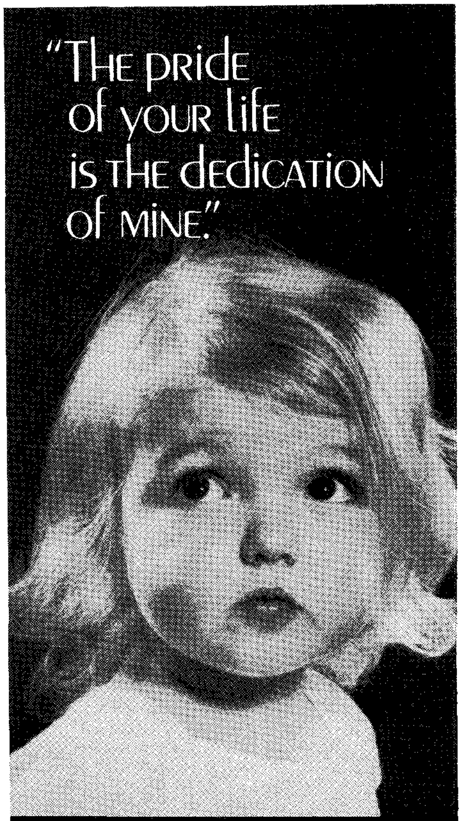
BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10-5, Sat. 11-6, Sun. 1-6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Mingei: Japanese Folk Art from the Brooklyn Museum Collection; thru 9/30 . . . Curator's Choice: Indian Pottery from the American Southwest; thru 12/2 . . . Counter-Representations; thru 11/11 . . . Richard Diebenkorn: An Intimate View; 9/27-12/2 . . . Recent Acquisitions: Contemporary American Prints; 9/27-12/2.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.-Fri. 10-5, Sat. 11-5, Sun. 12-5. $2:50, seniors and students $1:50. Sets, Series and Ensembles in African Art; thru 10/20.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5, $2; seniors and students $1, free Tues. after 5 . . . Wine: Celebration and Ceremony; thru 10/13 . . . Rare Illustrated Design Books; thru 10/6 . . . Paris Recorded: The Therese Bonney Collection; thru 12/8 . . . The Modern Spirit: Glass from Finland; 10/1-1/5.

DOG MUSEUM—51 Madison Ave., at 27th St. (696-8350). Tues.-Sat. 10-5, Wed. 10-7. $2 donation. Geraldine Rockefeller Dodge: The Life and the Legacy; thru 2/14.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark, period rooms, Washingtonia, etc . . . A Pageant of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WEEK

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ATLANTIS

Atlantis Cabaret Theatre (800) CABARET
10/4-10/5 Pudgy
Show Times: 8 & 11:30 P.M.
Ticket Prices: $7.50-10

BALLY'S

The Spa at Bally's (800) BALLYS-7
An Entertaining Way to Lose Weight & Feel Great
Complete 6 day/5 night plan from $795*
Complete 3 day/2 night plan from $395*
Plans include deluxe hotel accommodations and
3 gourmet, calorie-controlled meals each day
*Per person, double occupancy, subject to availability

HARRAH'S MARINA

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10/4-10/6 Patti Labelle & Arsenio Hall
Call theater for show times and ticket prices

RESORTS INTERNATIONAL

Superstar Theatre (609) 340-6830
10/4-10/5 Ashford & Simpson
Call box office for information

TROPICANA

Tropicana Showroom (609) 340-4020
9/25-10/27 *Uptown . . . It's Hot!*
choreographed and directed by Maurice Hines
Call showroom for show times and ticket prices

TRUMP'S CASTLE

King's Court Showroom (609) 441-8300
City Lites Extravaganza on Stage & Ice
Show Times: Sun-Thurs 7 & 10 P.M.
Fri-Sat 8 & 11 P.M.
Closed Wednesday
Ticket Price: $12.50

All performances subject to change.

American Independence: The Watercolors and Drawings of Harry A. Ogden; thru 10/11.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1, students and seniors 50¢. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $3, students and seniors $1.75. (Free Tues. 5-8). Modern Masters . . . Alfred Jensen: 50 paintings and 20 works on paper; thru 11/3 . . . New Horizons in American Art: 1985 Exxon National Exhibition; thru 11/3 . . . Collection Gallery: Pablo Serrano Plasters; thru 11/10.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes. . . A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon., Wed., Thurs. noon-5, Tues. to 8. Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 . . . The Jewish Patrons of Venice—Part I; thru 9/29 . . . Personal Visions: The Batkin Collection of Israeli Art; The Furman Collection of Jewish Ceremonial Art; The Schulman Collection of 20th-Century American Art.; thru 10/6.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30-8:45, Wed.-Sun. 9:30-5:15. Suggested contribution $4:50; children and seniors $2:25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C., Through the Third Century A.D . . . New Galleries for Ancient Near Eastern Art . . . The Camera and the Photograph: Images in Light; thru 1/5 . . . Keynotes: Two Centuries of Piano Design; thru 11/29 . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868-70) . . . Taino Art of the Dominican Republic; thru 10/13 . . . The Engravings of Giorgio Ghisi (1520-1582); thru 10/3 . . . Karl Bodmer's America: Watercolors and Drawings; thru 10/6 . . . The 'Iron-Wire' Line: The Art of Chinese Figure Painting; thru 12/29 . . . India! Art of India from 1300-1900; thru 1/5 . . . The Amasis Painter and His World: Vase Painting in Sixth Century B.C. Athens; thru 10/17. **The Cloisters,** Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $3 suggested donation. Drawings from the Collection of Mr. and Mrs. Eugene Victor Thaw; thru 11/10 . . . Jerome Kern: Composer and Collector; thru 11/17 . . . Vincenzo Bellini (1801-1835); thru 10/6 . . . English Illuminated Manuscripts from the Eighth to the Sixteenth Century; thru 11/10.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $2; seniors and students $l; free Tues. eve. American Naive Paintings from the National Gallery of Art; thru 12/1.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern . . . Lady from Anadarko; thru 12/29.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12-8, Wed.-Sat. 12-5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily . . . Discovery: Rare Honeymooners; thru 9/26 . . . Highlights from the Collection: Music and Comedy; thru 9/26 . . .Leonard Bernstein: The Television Work; 9/26-10/2.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history and development of holography . . . Light Years . . .Dieter Jung: Installations; 9/26-2/16.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11-6, Thurs. till 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5-9 pay as you wish). Kurt Schwitters; thru 10/1 . . . New Photography; thru 12/3. . . Drawing in Austria and Germany; thru 10/29.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . Wurts Brothers Photograph New York; thru 1/5 . . . A Frog He Would A Wooin.' . . .On the Avenue: 100 Years of the Avenues; 10/1-11/17.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $2:50, seniors and students $2. Selections from the Permanent Collection; thru 2/9 . . . Edward Lear 1812-1888; thru 11/3.

NEWARK MUSEUM—49 Washington St., Newark, N.J. (201-733-6600). Tues.-Sun. noon-5. Free. Treasures from the Collection; thru 11/17 . . . American Impressionism; thru 11/17 . . . Twentieth-Century Afro-American Artists: Selections from the Collection of the Newark Museum; thru 10/14 . . . Tokens, Currency, Medals and Badges: Newark's Financial History and Medals Industry; thru 12/1 . . . Navajo Textiles: A Century of Change; thru Sept.'86 . . . Ed Visser Sculpture; thru 11/10.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12-8. Thurs.-Sun. 12-6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. Allen Ruppersberg: The Secret of Life and Death; thru 11/10.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5, $2; children 75¢. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700-1865 . . . The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5 . . . Chicago and New York: Architectural Interactions; thru 10/26 . . . To The Publick: New York in Broadside; thru 11/24 . . . The Statue of Liberty Centennial Celebration; thru 3/16.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10-6; some collections to 9 . . . Landmarks in English Literature; thru 12/31. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. The Avant-garde: Dancers and the Dance; thru 11/16.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues., Thurs., Fri. 10-5; Wed. 10-8; Sat.-Sun. 1-6. Contribution suggested. . . Material Pleasures: Furniture for a Postmodern Age; thru 10/20 . . . The Wool Print: Architect-Designed Fabrics for Chairs; thru 10/20 . . . KN Thurlbeck: Paintings; thru 10/6.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. $1:50; children 50¢. The Fine Art of Collection I; thru 10/6 . . . Recent Acquisitions and Notables from the Permanent Collection; thru 10/6.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students and seniors 50¢. Ukrainian Folk Costumes. . . To Preserve a Heritage: The Story of the Ukranian Immigration in the United States.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1-8, Wed.-Sat. 11-5, Sun. 12-6. $3, seniors $1.50. (Free Tues. 6-8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Michael Graves: Proposed Expansion of the Whitney Museum of American Art: Models, drawings, and plans; thru Nov . . . High Styles: Twentieth-Century American Design; thru 2/16. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Art for the Masses 1911-1917, A Radical Magazine and Its Graphics; thru 10/3.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 9/26 at 10: Japanese Works of Art. On view from 9/21. 9/27 at 10 & 2: American Paintings and Sculpture. On view from 9/21. 9/28 at 2: Art Nouveau and Art Deco. On view from 9/21. **East,** 219 E. 67th St. (606-0400). 9/26 at 10: Arts and Crafts, Art Nouveau and Art Deco. On view from 9/21. 10/1 at 10 & 2: 19th Century Furniture and Works of Art from the Van Zandt-Macaluso Collection. On view from 9/27.

DOYLE—175 E. 87th St. (427-2730). 9/26 at 10: Fine 19th Century Furniture, Paintings, and Decorations. On view from 9/21.

PHILLIPS—406 E. 79th St., (570-4830). 9/26 at 2: 19th Century Furniture and Decorations. On view from 9/21. 9/26 at 6: The Isabelle Flax Collection of Majolica. On view from 9/21.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/1 at 10:15: Contemporary Art. On view from 9/26.

OTHER EVENTS

FAIRS AND OTHER FROLICS, from downtown to way uptown, are on this week's calendar. Herewith, a Baedecker for the fleet-of-foot who might want to take in more than one, in geographical order. An outdoor fair will wind things up for the **Festival Folclorico Puertorriqueno,** 9/28, 29, at the Louis Abrons Arts for Living Center, 466 Grand St.; noon–8 Sat., 1–5 Sun. Demonstrations of lace making, woodcarving, mask making (on Sat.); typical foods of the island, local musicians, crafts, music to dance by, and more . . . **Treasures of 42nd Street,** a "first annual" event, goes river-to-river, with the busy thoroughfare even busier, 10–4, 9/29. 42nd Street E.T.C. (Education, Theater, Culture) will offer a *Daily News* treasure hunt, double-decker-bus tours, a family festival in Bryant Park, dressage by our mounted police, Theater Row discounts, and more inducements. It'll be a good time to inspect the music-dance discount-ticket booth on the Bryant Park corner, by the way . . . Ten blocks up, the same Sun., the **52nd Street Fair** will celebrate its tenth anniversary, 11–6 (rain date 10/13). The venue this year: Lexington to Seventh Aves., with lots of vendors, lots of food, lots of collectibles, lots of music, including Dixieland and golden oldies . . . E. 84th St., between First and York Aves., is in a Bavarian mood for the neighborhood's **Oktoberfest Street Fair,** 9/28, 11–6 (rain date 9/29). A "homemade table," with locally cooked goodies; books, records, and authentic *objets*; authentic wursts from the resident expert butcher; and, naturally, German beers and a band to quaff them by . . . The **North West Central Park Block Association Street Fair** will be staged 9/28 (rain date 9/29), 11–6, on C.P.W., 100th–106th Sts. Foods, a fashion show, antique clothing, books, crafts and collectibles galore, plus a Caribbean enclave, with music, crafts, and food of its own . . . The Cloisters, in Ft. Tryon Park, will be the scene of jousting and juggling, minstreling and miming, for the annual **Medieval Festival,** 9/29 all afternoon. Food, acrobatics, and puppet shows, too.

ART DECO'S TIME HAS COME—again—as the Art Deco Society begins its Art Deco Week 9/28. In the Cloud Club of the Chrysler Building, 42nd St. and Lexington Ave., there's to be a show and sale, open noon–7 Sat., 10–6 Sun.; $8. Same Sat. at 2, a walking tour of 42nd St., starting at 220 E. 42nd St.; $5. And 10/1 at 6, architect Michael Graves will lecture on the period, at the New School, 66 W. 12th St.; $7; a reception follows at Zim-Lerner Gallery, 123 University Pl. at 14th St.; $10. News of later events in next week's issue. For more details: 758-9447.

MORE OUTDOOR DOINGS IN THE BOROUGHS: An **1897 vintage trolley car,** all 24-by-9 feet of it, will be open to view 9/28, 11–5, at 88 Water St., corner of Main St., Brooklyn, just north of the Brooklyn Bridge where the Fulton Ferry lets you off. The oak-and-mahogany beauty is decorated with ruby cut glass and tapestry insets, and was built in Nuremberg for the personal use of King Oscar II of Sweden and Norway. It now belongs to the Brooklyn Historic Railway Association, which is hosting this open house and staging entertainment for onlookers besides. The trolley will eventually run in the Atlantic Ave. tunnel . . . In Queens, a Thanksgiving-style **Korean Harvest and Folklore Festival** celebrates the season and the full moon; 9/29 at the Unisphere area, Flushing Meadows-Corona Park, 10–7; many types of Korean dance, including square-dances we can all join in on; music and crafts; foods and entertainment all day . . . Back to Brooklyn, for the annual **Atlantic Antic,** 9/29, 11–6, on Atlantic Ave. from the River to Flatbush Ave. There'll be a parade to start things off, then entertainment and food, antiques and other collectibles, and information booths . . . A little farther afield, some brief notes: The N.J. Transit **Hoboken Terminal Festival,** just across the Hudson in N.J., is set for 9/28, in the terminal building. Hours are noon to 6; there'll be food, entertainment, a swap shop for rail buffs, and a huge collection of rail memorabilia and equipment, and free train rides on New Jersey Transit's Morris & Essex Lines. Free, too, are rides on the Northeast Corridor Line, to and from Newark, Hoboken, and New York; phone 201-762-5100 for up-to-date information . . . Up in Mamaroneck, the **Emelin Theater Street Fair** on 9/29, 11–5, features craftspeople and entertainers, food and music. At the Library Lane theater site.

END-OF-SEPTEMBER SPECIALS TO NOTE: Live From Underground is the notion of Franklin Furnace, although subway entertainers, some of them of pretty high caliber, are not new. And the MTA has recently programmed a schedule of live music into the system, beginning with the 42nd St. Grand Central shuttle station. This special F.F. festival is set for 9/29–10/2, at seven stations, at different times. Among the performers: the School of Hard Knocks, Barbara Hammer, the Janus Circus, and Bob Goldberg. Phone 925-4671 for specifics . . . To benefit the American-Scandinavian Foundation, **Northern Lights Shine at Lincoln Center** is a mixed-media event, with the spotlight on the 75 years of Nordic contributions to the performing arts here. The starry lineup onstage includes Birgit Nilsson, Helgi Tomasson, Victor Borge, Ralf Gothoni, Martti Talvela, Liv Ullmann, Max von Sydow, with Dick Cavett as emcee. Part of the evening will be the premiere of a new film documentary on the Nordic arts, narrated by Mr. von Sydow. Tickets: $100–$300 (874-4098) . . . The **Brooklyn Brownstone Fair,** 9/28, 29, 11–4, will tell us all we need to know about brownstoning, focusing as it does on the know-how and materials needed to refurbish and restore these coveted homes. Dealers and craftsmen who specialize in the subject, as well as representatives of neighborhood associations, will be on hand at the headquarters of the Brooklyn Union Gas Co., 195 Montague St. (718-403-2100) to show and tell and answer queries. Admission is free, and hours are 10–5 Sat., 11–5 Sun. . . Citicorp's **50s Flashback** is in high gear, in the Market, at Lexington Ave. and 54th St., 9/23–28, with restaurants and shops in the swing, and many special cafe prices and events; drop by and check out what's up and on each day; 9/23 at noon, for example, the Mosaic Trio will play Jewish music; see Music listings for other concerts. 9/28 is costume day, with a contest at 8:40 . . . The Yago/New York State **Chili Cookoff** will be open to the public from noon, 9/28, and is a prairie-style entertainment and a serious contest, with refreshments, music, along with the chili judging (volunteers not needed!). At Robert Wagner Junior High School, E.75th St. east of Third Ave.

TOURS

CHINATOWN'S HERB MARKETS—Foods, medicines, teas, spices, ointments. Walk with Letha Hadadi of the International Society of Acupuncture. 9/28, 10/12, 26, 1–5. New York Open Center (219-2527); $20.

TRIVIA TOUR—Bus tour around town to major sites, with a trivia quiz about the city en route. Includes prizes and hors d'oeuvres, with guide Vivian Tenech in charge. 9/28, 10–2, from the West Side YMCA, 5 W. 63rd St. (787-6557); must pre-register. $23.

FRANK LLOYD WRIGHT, at Richmondtown Restoration, S.I. (718-351-1617). A lecture by Barnett Shepherd on the architect, and tour of the lighthouse-hill area, with a visit to Crimson Beech, one of Wright's Usonian houses. 9/29 at 2; $4. Must reserve.

LOWER MANHATTAN—A Historywalk with Joyce Gold (242-5762). 9/29 at noon; meet at Trinity Church, Broadway and Wall St.; $8.

BROOKLYN HEIGHTS—"Forgotten by Time." A New York Walk-About, 9/29 at 2, meet at S.W. corner of Remsen St. and Court St., Brooklyn (582-2015 weekdays; 914-834-5388 eves., weekends). $5.

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). Phone for reservations and directions. "The Changing Shoreline," with urban historian Barry Lewis, along the western shoreline of lower Manhattan; 9/28, 1-4; $8 . . . "Beyond Tilted Arc: About Public Art": 9/24 at 6, the artist Jane Greengold will discuss her installation by Creative Time, in a park near Chinatown; 10/1 at 6, Patricia Harris of the Art Commission of the City of N.Y. hosts a round-table talk at City Hall on the history and influence of the agency; each, $8.

ATLANTIC AVENUE, BROOKLYN—A visit during the "Atlantic Antic," with Adventure on a Shoestring (265-2663). 9/29 at 2, meet on N.W. corner of Court and Montague Sts., Brooklyn. $5.

STUYVESANT SQUARE/GRAMERCY PARK—"Islands of Gentility," a New York Walk-About (582-2015 weekdays, 914-834-5388 weekends, evenings). 9/29 at 2, meet on N.W. corner of E. 14th St. and Third Ave. $5.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all tours (427-6000, ext. 179). Phone about out-of-town trips. All of these 9/29: At 11 a.m., Changing Coney Island; at 11 a.m., the Fifth Avenue mansions of "millionaires'" mile; at 1 p.m., Chinatown and Little Italy; at noon, an East Village artists' studio tour. All $10, except the last, which is $13.

GOURMET BICYCLE TOUR, with the Hungry Pedalers (phone 222-2243, 473-6829). 9/28 at 8:45 a.m. (rain date, 10/5, "Little Italy of the Bronx, II." Bakeries, espresso and cheese shops, pork stores, and more, with a picnic at the Botanical Garden. Meet at NE corner of Columbus Circle (59th St. and CPW). $8 by mail, $15 for two people (771 West End Ave., No. 12-J, New York 10025 for brochure); $10 and $19, day of trip (food and cost are up to each biker).

INWOOD PARK TO WAVE HILL, the three-bridges hike, with the Shorewalkers of New York (663-2167). 9/29 at 10:30 a.m., meet at cafeteria on S.W. corner of 207th St. and Broadway. $3.

URBAN PARK RANGERS—Phone borough offices for this weekend's schedule. Bronx (589-0096) . . . Brooklyn (718-297-3400) . . . Manhattan (379-3091) . . . Queens (718-699-4204) . . . Staten Island (718-442-1304).

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, nuts, vegetables, etc. that grow where you least expect them. Each tour, 11:45 a.m.–4, $15; $20 late registration (718-291-6825). Phone for meeting places. 9/21, Prospect Park. 9/22, the Hudson shore of of northern Manhattan.

BRYANT PARK—"Once Around the Park," a free tour 9/26, 12:30–1:30. Meet on S.E. corner of Sixth Ave. and 42nd St. (679-4142).

WILD FOODS, HERBS, AND DEVAS—"Magical nature walks" with Madeline Greene (777-5658), who shows you how to identify and use plants. 9/29, the wild area of the New York Botanical Garden, Bronx. $15; phone for meeting places.

SPORTS

BASEBALL—Mets: Shea Stadium, Flushing (718-507-6387). $7.50–$9. Next home games: 10/4–6 vs. Montreal . . . **Yankees:** Yankee Stadium, Bronx (293-6013). $1.50–$9.75. 9/24, 25, 26 at 8 vs. Detroit; 9/27 at 8, 9/28, 29 at 2, 9/30 at 8 vs. Baltimore.

HORSE RACING—The thoroughbreds are at Belmont for the fall meeting, through 10/21 (718-641-4700). Daily except Tue., post time at 1. $2, $5. Featured races: 9/28, the Cowdin; 9/29, the Matron.

STEPS—9/28 at 12:30 p.m.: the **Fifth Avenue Mile,** starting at the Metropolitan Museum (Fifth Ave., at 83rd), finishes at Fifth Ave., 62nd St. World-class par-

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ticipants include Steve Ovett and Maricicia Puica. (New York Road Runners Club: 860-4455.)

PRO FOOTBALL—Jets: 9/29 at 4 vs. Indianapolis Colts. Giants Stadium, East Rutherford, N.J. (421-6600). $15.

CHILDREN

ON STAGE, CHILDREN! will present "You + Me = We," a collage of stories, songs, scenes, and poems depicting childhood experiences. 1 and 3:30 p.m. at Hartley House Theater, 413 W. 46th St. (off Ninth Ave.). Children, $3; adults, $4 (666-1716).

STORYTELLING FAMILY PICNIC—Create and improvise stories (and eat), all outdoors, with Amy Heebner. 9/29 at 12 noon; call 219-2527 for location. Children, $3; adults, $8.

PUPPETWORKS, INC. presents "Peter and the Wolf," enacted by life-size marionettes and narrated by ventriloquist Todd Stockman, with his wooden sidekick, Shaun. Program also includes a curtain raiser, "The Frog Prince." Sundays at 2, through 10/20. Old First Church, Carroll St. and Seventh Ave., Brooklyn. Free (reservations suggested: 718-834-1828).

STORYHOUR at Eeyore's, 11 a.m. at the Broadway store (at 82nd St.) and 12:30 at the Madison Ave. store (at 81st St.), every Sun. Free, and refreshments are served (362-0634).

PUPPET PLAYHOUSE—"New and Zany Adventures of Captain Dan & Beloved Conrad," by ventriloquist Dan Ritchard, 9/28 at 11. Martin Theatre, 108 E. 89th St.; $3 (reservations suggested: 879-3316).

LITTLE PEOPLE'S THEATRE COMPANY presents "Goldilocks and the Three Bears" at 1:30 and "Humpty Dumpty Falls in Love" at 3, every Sat. and Sun. through 10/17. 39 Grove St. $4 (reservations required: 765-9540).

THEATER WORKSHOP presents "Andersen's Fairy Tales," a musical by Barbara Schaap that includes "The Ugly Duckling," "The Little Match Girl," and "The Princess and the Pea." Every Sat. and Sun. at 1 and 3:30 p.m., through 9/29. 317 Merrick Rd., Lynbrook, N.Y. $4 (reservations required: 516-599-1982).

STORYTELLING—Diane Wolkstein reads "Elsie Piddock Skips in Her Sleep," accompanied by guitarist Eleanor Farjeon, 9/28 at 11:00 a.m. Bring your skip rope for skip-rope contest and duckling's party. Hans Christian Andersen statue by the Model Boat Pond, Central Park off Fifth Ave. and 72nd St.; free.

LONG-RUNNERS—The King of the Entire World, a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, will be presented by the 4th Wall Repertory Company (79 E. 4th St.) on Sat. and Sun. at 3:30. Children, $6; adults, $10 (254-5050) . . . **Alfred the Dragon and the Missing Carnival** is presented by the Children's Improv. Co., at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. Children, $3.50; adults, $4 . . . **13th Street Repertory Company** presents "The Empire Laughs Back" (Sat. at 1) and "Rumpelstiltskin" (Sun. at 1). Sat. and Sun. at 3, "The Snow White Show" is on stage. 50 W. 13th St. (675-6677). $3 . . . At **Magic Towne House,** 1026 Third Ave., 60th-61st Sts. (752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5. Reservations a must; adults must be with a child.

METROPOLITAN MUSEUM OF ART—At the **Uris Center for Education,** 9/28, 29: "Dutch Scenes." Weekend activities include gallery talks, sketching, studio workshops, films, drawing classes . . . At the **Children's Bookshop,** 9/28 at 2, listen to "Tales From India," one about a "fat and foolish king," the other with a "thin, sharp-witted minister." Every Sat. and Sun. at noon: storytime. Fifth Ave. at 81st St. (570-3932).

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 9/28 at 1: "Winged Leaves and Magic Birds"—Create stories and poems of how things fly and why, with poet Richard Lewis. 9/29 at 2:30: "The King's Men"—a Shakespeare sampler by the Kings County Shakespeare Co., Inc. Free but reservations required for "The King's Men."

CHILDREN'S MUSEUM OF MANHATTAN, at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Sun. 1-5; weekends, children $3, adults $2; weekdays, $2 and $1. 9/28, 29: "National Arts Week and You"—On Sat., at 1:30 and 3:30, workshops on printmaking technique; Sun. at 2, Judi Fogelman presents an animated-film workshop.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-11:30, Sat. 6:30-12:30. Available for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE COHO—11 Fulton St., 608-0507. Dress opt. American/seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m.-11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** **AE, CB, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

DOMANI—127A Mulberry St., at Hester St., 431-4081. Casual Neapolitan. Spcls: manicotti Domani, veal chop alla Domani, crostaccio. Res. sug. L Sun.-Thurs. 11:45 a.m.-11:45 p.m., Fri.-Sat. to 12:45. Ent. Fri. & Sat til 4 a.m. Private parties for 60. **(M)** **AE, CB, DC.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** **AE, DC, MC, V.**

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.-midnight. **(I)** **No Credit Cards.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.-Sat. 6-11, Sun. 2-10. Closed Mon. **(M-E)** **AE.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Prix fixe D. Ent. Private parking. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** **No Credit Cards.**

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

LO SCAMBIO—55 Liberty St., at Nassau St., 406-2900. Casual. Italian-Continental. Spcls: veal chop frescati, red snapper marechiare, lobster fra diablo. Res. sug. L & D Mon.-Fri. 11:45-9:30. Private parties for 160. Pianist Tues.-Fri. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

MANHATTAN BREWERY—40-42 Thompson St., at Broome St., 219-9250. **Tap Room:** Casual. Pub serving beer brewed on premises. Spcls: shepherds pie, Irish lamb stew, oysters. Open daily 11:30 a.m.--midnight. **(I)** **Ocean Grill:** Casual. Seafood. Spcls: Piccadilly fish & chips, Jamaican style swordfish steak, cold seafood feast. Res. sug. Open daily 11:30 a.m.-midnight. **(I-M)** **AE,MC,V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal a la creme. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4-11:30, Fri.--Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** **AE.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** **AE.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to 1, Sat. 1-1, Sun. 1-11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** **AE, MC, V.**

THOMAS STREET INN—8 Thomas St., at 300 Broadway, 349-6350. Casual. Italian/American. Spcls: linguini con frutta di mare, chicken Dijon, veal Florentino. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 5-midnight. Private parties for 40. Closed Sun. **(M)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Private parties 25-150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5-1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

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RESTAURANTS

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: roast duckling with apricot sauce, chicken Savoy, broiled veal chop, bouillabaisse. Res. sug. L Tues.-Fri. noon-3. D Sun.-Mon. 5-11, Tues.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. noon-3:30. Parties for 10-150. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Tues. 5-11, Wed.-Thurs. to 11:30, Fri.-Sat. to midnight. Br Sat.-Sun. 11-4. Pre-theater D 5-7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.-Fri. noon-3. Br Sun. 11:30-4. D daily 5:30-midnight. Late night S. **(M)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. **(M)** **AE, CB, DC, MC, V.**

KIKUSUI—7 W. 8th St., 674-2718. Casual. Japanese. Spcl: sushi. D daily 5-midnight. **(M)** **AE.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 4:30-11:30. S daily 11:30-3 a.m. Ent. Mon.-Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6-11:30. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** **AE, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. **(M)** **AE,DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.-Thurs. 5-11:30, Fri.-Sat. to midnight, Sun. 4-11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.-Thurs. 11 a.m.-midnight, Fri.-Sun. to 1 a.m. Br Sat.-Sun. 11-5. Private parties for 100. **(I)** **No Credit Cards.**

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: summer special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen souffle. Res. sug. D Tues.-Sat. 5:30-11:30. Private parties for 50. Pianist Tues.-Sat. from 5 p.m. Closed Sun. & Mon. **(M)** **AE, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 5-11. Private parties for 60. Closed Mon. **(M)** **AE.**

DREAMSTREET CAFE—305 E. 41st St., 370-9555. Casual. Regional American. Spcls: grilled veal chop with wild mushrooms, Cajun shrimp, grilled breast of duck with apples and green peppercorns. Res. sug. L Mon.-Fri. noon-3. Br Sun. 11:30-3. D Mon.-Sat. 5-10:30, Sun. to 9. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** **AE, MC, V.**

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** **AE, CB, DC, MC, V.**

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** **AE, DC, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.-Fri. noon-midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** **AE, DC, MC, V.**

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L & D Sun.-Thurs. noon-10:30, Fri.-Sat. to 11. Guitarist Thurs.-Sat. from 6. **(M)** **AE; MC, V.**

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon-Fri. noon-1:30. D Mon.-Sat. 5-9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec.

Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. **(I)** **AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RUPALI—715A Second Ave., bet. 38th & 39th Sts., 599-8979. Casual. Northern Indian. Spcls: tandoori mixed grill, roghan josh. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat.–Sun. from 4:30. **(I-M)** **AE, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. Outdoor cafe. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** **AE, CB, DC, MC,V.**

14th–42nd Streets, West Side

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, medallions of veal with shallots, crispy duck with fresh fruit, grilled halibut with corn sauce. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Sat. 5–11. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, *risotto pescatore*. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30–3. D Sun.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

OLD HOMESTEAD —56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, *prime rib. Res. sug. L Mon.–Fri. noon–4.* D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D only Tues.–Sun. 6–11. Tapas bar. Complete D. Ent. Closed Mon. **(M)** **AE, MC, V.**

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10, Sat. from 5. Shoppers spcl. D 5:30–7:15. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket required. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30, Sat. 6–11. Closed Sun. **(E)** **AE, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. *Spcls: mariscada diablo, chicken villarroy,* paella Valenciana. Same menu daily noon–midnight. **(I)** **AE, CB, DC, MC, V.**

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs, Res. sug. L Mon.–Fri. 11:30–3:30. D Mon.–Fri. 3:30–11, Sat. to 11:30, Sun. 3–10. Piano bar in saloon Mon.–Fri. 5–11. Free D parking Mon.–Sat. 5–midnight. **(M)** **AE, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St., 867-1111. Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange *flavored beef or chicken, fillet of flounder stir-fried* with chinese vegetables, Peking style pork loin. Res. sug. L daily 11:30–3. D daily 6–11:30. Private rooms for 8-60. **(E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CHRISTO'S—143 E. 49th St., 355-2695/6. Casual. American/Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 4:30–2 a.m., Sat.–Sun. from 4. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–mid

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night. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E).** **Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10. Closed Sat.–Sun. **(M)** **AE, DC.**

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon–5. D daily 5–1 a.m. Bar till 4 a.m. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L & D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE--65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** **AE, CB, DC, MC, V.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.–Fri. 11:45–3. D Mon.–Fri. 3–11:30, Sat.–Sun. from 4:30. Pre-theater spec. D 4:30–7. Valet parking from 7. Party room avail. by advance res. **(M)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to

11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. AE, CB, DC, MC, V.

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Summer garden. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No Credit Cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Jacket required. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IL GATTOPARDO—49 W. 56th St., 586-3978. Casual. Northern Italian. Spcls: chicken scarparielo, scampi Gattopardo, fettuccine quarto formagio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LE MADELEINE—405 W. 43rd St., 246-2993. Casual. French. Spcls: fresh tuna seviche, blackened bluefish, calves liver framboise. Res. sug. L Mon–Fri. noon–4. Br Sat.–Sun. 11:30–4. D daily 5–midnight. Outdoor garden. **(I-M)** **AE, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties. Ent. Closed Sun. **(M)** **AE. CB, DC, MC, V.**

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.–Sat. 11:30–2:30. D Mon.–Fri. 3:30–11:30, Sat. 2:30–11:30, Sun. 2–10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

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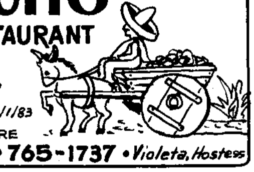

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RESTAURANTS

PEARL'S—38 W. 48th St., 586-1060. Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Fri. 11:30–11 p.m., Sat.–Sun. 5:30–11. **(M)** **AE.**

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking. Ent. Mon.–Sat. **(M)** **AE, CB, DC, MC, V.**

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French/Italian. Res. sug. Cocktails Mon.–Fri. from 4, Sat. from 3, Sun. from noon. D Sun.–Mon. 5–10 (open till midnight), Tues.–Sat. to 11:30 (open till 1 a.m., Fri.–Sat. till 2.) Pre-theater D 5–7. Br Sun. 11:30–3. Live orchestra Tues.–Thurs. 7–1 a.m., Fri.–Sat. 8–2 a.m., Sun. 6–midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French/Italian menu. Res. sug. D Mon.–Thurs. 7–midnight, Fri.–Sat. to 12:30. Shows Mon.–Sat. 9:15 & 11:30 (show cover). **(M)** **AE, CB, DC, MC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

SPINDLETOP—254 W. 47th St., 719-2870. Dress opt. Continental. Spcls: steak, prime ribs, seafood, Res. sug. L daily 11:30–4. D daily 4–1 a.m. After theater supper. No-smoking room. Parties for 10–300. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No Credit Cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.–1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required, Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–1 a.m. Piano bar till 2 a.m. Closed Sun. **(M)** **AE, MC, V.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties for 70. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5:30–11:30. S daily till 12:30 a.m. **(M-E)** **Oak**

Room: L Mon.–Fri. noon–3. D Mon.–Sat. 6–10. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Sat. 7:30–11:30. L Mon.–Sat. noon–2:30. Br Sun 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Sat. 8–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 12:30, Sun. 4–11. **(M-E)**
AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)**
AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)**
AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)**
AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.–Sat. 6–9:30. Closed Sun. & Mon. **(M)** **No Credit Cards.**

AZUMA YA—406 E. 64th St., 758-9555/9639. Casual. Japanese. Spcls: ten varieties of lobster, beef-asparagus yaki, tuna teriyaki. Res. sug. L Mon.–Fri. 11–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Free dimsum with cocktails daily 5–7. Japanese garden. **(M)**
AE, DC, MC, V.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)**
AE, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M)**
AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.–Thurs. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–11, Fri.–Sat. to midnight, Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)**
No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, roast saddle of lamb. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. Outdoor garden. **(M)** **AE, DC, MC, V.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéd with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, woodburning grilled swordfish, lemon chicken with noodles, chocolate pecan passion. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:20 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)**
AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5–11. Bar Mon.–Sat. till 1 a.m. Pianist Mon.–Sat. **(M)**
AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30, Sun. to 3:30. D daily 6–10:30. S from 10:30. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)**
AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist nightly & Br. **(M)**
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SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** **AE, CB, DC.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ANCORA—2330 Broadway, at 85th St., 496-9240. Casual. Italian. Spcls: baby squid with tomatoes, parsley & garlic flavored olive oil, papparadelle with artichokes & fresh duck broth, charcoal broiled veal chop, grilled gumbo shrimp, woodburning pizza oven. L Mon.–Fri. noon–4. D daily 5–1 a.m. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thurs. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11–2:30. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.–Sat. 11:30–5. D daily 5–midnight. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7–11:30. L daily 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M)** **Also La Tablita II—1 Herald Sq.,** 244-4488, **and La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m. Pianist nightly. Private parties. Closed Sun. thru 9/27. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.– Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4:30, Sun. 10:30–4:30. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/Continental/seafood, Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thurs. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R., 718-998-7851/718-339-9288. Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., 718-624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L Tues.–Sun. noon–3. D daily 3–midnight. Private parties for 20–75. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

SENIOR'S—3752 Nostrand Ave., at Ave. Y, 718-743-5700. Casual. American. Spcls: fresh fish, mushk steak, roast duck with orange sauce. L Mon.–Fri. 11–4. Br Sat.–Sun. 10–3. D daily 4–10. Private parties for 25–200. **(I-M)** **AE, MC, V.**

QUEENS

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck, 251-17 Northern Blvd.,** 631-5666. L Wed.–Fri. noon–3. D Mon.– Fri. 5–10, Sat. to midnight, Sun. noon–10. Buffet D. **(I-M)** **AE, CB, DC, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATERS EDGE—44th Drive & the East River, L.I.C., 212-936-7110. Dress opt. Seafood. Spcls: lobster, centre cut swordfish, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 5–11. Br Sun. noon–3. Ent. nightly. **(M)** **AE, DC, MC, V.**

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.-Sat. from 5-9, George Andre. Thurs., Mario Toledo—Choros from Brazil. Fri.-Wed. from 9-2 a.m., Melcio Milito and his new group. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 9/25,26, Major Holly Duo. 9/27,28, Ricky Ford Quartet. 9/29, Ross Korel Trio. 9/30, Jam Session hosted by Mark Morganelli. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St., 475-8592. 9/28, Monty Alexander featuring Ed Thigpen and John Clayton with special guests Harry "sweets" Edison and Kenny Burrell. 9/29, Dave Brubeck. 10/1-6, Nancy Wilson. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 9/26,27, Suzanne Vega. 9/28, Sebastian Sinclaire. 9/29,30, Al Stewart. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 9/28, Jimmy Raney with Attila Zoller. Sets from 9:45. AE, CB, DC, MC, V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 9/25, John Basile and David Find. 9/26-28, Novella Nelson and Warren Smith. 9/30, Roger Jacobs and Eric Reighl. 10/1, Bob Cunningham and Melvin Sparks. Music from 9:30. **AE, MC, V.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. **AE, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 9/28, Jumbo String Band. 10/5, Skyline. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 9/29, Mose Allison. 9/30, Les Paul Trio. 10/1-6, Marian McPartland. Shows Sun.-Thurs. at 9 & 11, Fri.-Sat at 8, 10, & midnight. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 9/27, Townes Van Zandt; Wendy and Willie Welch. 9/28, Frank Christian. 10/4, Rosalie Sorrels. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 9/25-28, Danny Mixon Duo. 9/29,30, Stafford James and Marc Cohen. **Upstairs:** 9/26 at 9, Leata Galloway. 9/27 at 9, Ellen Foley with Marc Shaiman, followed by Gail Boggs with Brenda Madison at 11, and the Mario Cantone Comedy Show at 1 a.m. 9/28 at 11 and 1 a.m., Music and Comedy Showcase. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. Wed.-Sat. 10-3 a.m., singer Alicia Sherman with Peter Madsen on piano and Phil Bowler on bass. Mon.-Fri. 5-10, singer pianist Sorrow Astrasa. Mon. 10-3, singer pianist Baba Motta with John Belzaguy on bass. Tues. 10-3, Chuck Wayne Trio. Sun., 5-10, Stan Edwards Duo followed by Brooks Kerr Duo from 10-3 a.m. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 9/26,27 at 8, Michael Sutton. 9/27,28 at 10:30, Bill Schustik, American Folk Music. 9/28 at 8, C.J. McCaffrey and Michael Bonnabel. 9/29 at 8:30, Jay Leonhart with Mike Renzi. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., *in* addition from 4-9, Lee Musicker plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 9/25, Wired; Lulu Temple. 9/26, Eve Moon. 9/30, Jam session. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.-Sat from 9:30 p.m., Sun.-Mon from 9. Thru 9/28, pianist Junior Mance with Marty Rivera on bass. 10/1-5, pianist Roland Hanna. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 10/26, Kay Ballard stars with Arthur Siegel in a special show devoted to the Genius of E.Y. ("Yip") Harburg, Tues.-Sat at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 9/25,26, Roy Ayers. 9/27,28, McCoy Tyner. **AE, CB, DC, MC.**

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.-Sat. from 9-2 a.m. **AE, CB, DC, MC, V.**

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/Continental restaurant. 9/25, Nina Menge & Jon Weiss. 9/26, Nina Sheldon. 9/27,28, Phoebe Legere. 9/29, Haruko Fujiwara with David Geist. 9/30, Keith McDonald. Music from 9:30. **AE, CB, DC, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Every Wed. at 8:30, singer Cathy Chamberlain with Howie Wyeth on piano. Fri. at 9, pianist Howie Wyeth with Danny Kane on guitar. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 9/27, Slayer, Bad Brains, and Megadeath. **No credit cards.**

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 9/25, The Heretics. 9/26, The Mark Soskin Group. 9/27,28, The Gadd Gang. **MC, V.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat., 2-6. Legendary trumpeter Doc Cheatham, Sun 3-7. Thru 9/29, Dave Holland Quintet with Kenny Wheeler, Julian Priester, Steve Coleman, Marvin "Smitty" Smith. 9/30, Gil Evans' Orchestra. 10/1-6, David Murray Octet. **AE, MC, V.**

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. Thru 9/28, singer and entertainer Teresa Burrell, fresh from *Dreamgirls,* Tues.-Thurs. at 9 & 11, Fri.-Sat. at 10 & midnight. 9/29 at 3 & 6, Rejoice on a Sunday Afternoon-musical presentation. 10/1-12, singer/actress Linda Hopkins. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 9/25, Kristie Rose-Rock. 9/26, Delancey Street Hawaiians. 9/27,28, Buster Poindexter a.k.a. David Johansen. Shows from 9 p.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 9/30, Guest jazz soloist Dizzy Gillespie, plays a tribute to the Machito Orchestra under the direction of Mario Grillo; Luis "Perico" Ortiz and his Orchestra. Music from 9 p.m. **Terrace:** Nightly from 9:30, pianist Hilton Ruiz with Major Holley on bass. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 9/29, Steve Kuhn Trio featuring Ron Carter and Al Foster. 9/30, Mel Lewis and the Jazz Orchestra. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 9/25-29, The Manny Duran Band with Mike Abene, John Ray, Walter Bolden and Ali Ryerson. 9/30, Bill Spilka and the Rowdy Rooters. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8. Thru 9/28, pianist Kirk Lightsey with Cecil McBee on bass. 9/29, guitarist Gene Bertoncini with Michael Moore on bass. 9/30, pianist Jim Roberts with Brian Torff on bass. 10/1-5, pianist Junior Mance with Marty Rivera on bass. AE.

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-western entertainment. 9/25, Mark Farner. 9/26, Joe Ely; Mindy J. Band. 9/27, Steel Angel. 9/28, Robert Gordon; Steel Angel. 9/29,30, The Band. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 9/29, comedian Dennis Blair, Tues.-Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. **AE, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.-Thurs. the fun starts at 9, Fri.-Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 9/28, comedians Richie Gold, Danny Curtis, Randy Credico, Barry Berry, with singer Denise Schaeffer and the Dangerfield Trio, Mon.-Thurs. at 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. 9/29 from 9:30, Comedy show hosted by Hiram Kasten. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists, every Mon.-Sat. **AE, MC, V.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sat. from 8 p.m. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues., Danny Curtis. Wed.-Sat., Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and comedian Terry Day. Thurs., magician Joe Monte and Terry Day. Fri., magicians Imam and Bob Torkova. Sat., magicians Imam and Eric DeCamps. Tues.-Thurs. at 9:30, Fri. at 9 & 11. **AE, MC, V.**

DISCO/DANCING

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. **AE.**

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NIGHTLIFE

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 9/28, singer David Allyn, alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8 p.m.-3 a.m. 9/30-11/16, Mike Cerratti Trio. AE, CB, DC.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.-Sat. 10-4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat. 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 9/25, The African Connection. 9/26, The Magnum Band. 9/27,28, Loremil Machado. 10/1, Nana Vasconcelos. 10/2,3, Arrow. **AE, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Thru 10/12, John Wallowitch the "American Noel Coward," sings and plays his own songs, Wed.-Sat. at 6:30 . . . Thru 9/28, Montgomery, Plant and Stritch, every Wed.-Sat at 9 . . . 10/2-26 at 9, harmonica virtuoso, Larry Adler. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a richly spiced revue *Panache,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. 9/30-10/12, singer Carol Fredette, Mon.-Thurs. at 9:30, Fri.-Sat. at 9 & 11. **AE.**

JAN WALLMAN'S—28 Cornelia St., bet. Bleecker and West Fourth Sts., 242-9557. 9/26, Mary Beth Kayson with Christopher Denny. 9/27, Loria Parker with Wes McAfee. 9/28, Barbara Lea with Wes McAfee. 9/29, *A Taste of British Music Hall,* with Bruce Vernon Bradley and May Ellis. 9/30, *A Working Person's Cabaret* with Claudia Hommel and John Walter. **No credit cards.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Susan J. Jacks, Herndon Lackey, Nora Mae Lyng and Craig Wells, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 9/26, Lianne Thursday with David Schaeffer. 9/27,28, Charles Pistone and the Silvertones. 9/29, Dave McCracken. 9/30, The Girls Next Door. 10/1, The Schultz Twins. 10/2, Leigh Clarkgranville. **AE, MC, V.**

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. Thru 10/5, Mel Torme returns with Donnie Osborne, Jay Leonhart and Mike Renzi, twice nightly at 8 and 10:30, except Sun. **AE, CB, DC, MC, V.**

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 9/29, the Panama Francis and the "Savoy Sultans," play for dancing, nightly except Mon. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer Julie Wilson accompanied by pianist Billy Roy in *'S Wonderful, 'S Marvelous, 'S Julie, A Gershwin Celebration,* Tues.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 10/12, singer-pianist Steve Ross, every Tues.-Sat. at 10 & midnight. **Bemel mans Bar:** Barbara Carroll plays Tues.-Sat. at 10 p.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues.,Thurs.-Sun. from 7-midnight, Mon. & Wed., pianist Betsy Hirsch takes over. Every Mon.-Fri., from 3-7, pianist Spencer Glanz, and Sat.-Sun., Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.-Thurs from 4-2 a.m., Fri. to 4 a.m., Sat. 9-4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.-Fri. 6-11. Sat.-Sun., pianist Nancy Winston, 6-11. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30-1:30 a.m. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Norm Kubrin plays Sun.-Mon., 8-1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.-Sat. 9-2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento, Sun. & Mon. 9-2 a.m., Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Heberlein, Fri.-Mon. 5:30-8:30. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.-Sat. from 8. **AE, CB, DC, MC, V.**

CHINESE TEA ROOM—165 W. 56th St., 757-9522. Oriental restaurant with jazz-pianist Ellis Larkins playing Mon.-Sat. 9-midnight. AE, DC, MC, V.

DIVINO—1542 Second Ave., bet. 80th-81st Sts., 517-9269. Every Tues., Wed. & Sat. from 9-1 a.m., Melvin Jefferson plays the music of Cole Porter and Rodgers & Hart. Thurs. & Fri., Nancy Marano plays famous Broadway show tunes, past and present. **AE, DC, MC, V.**

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. **AE, CB, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St., 757-0788. 9/25,26 at 8, *The Wonder Years,* musical revue; *Insert Foot,* musical revue at 11. **No credit cards.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 9/25-28 at 8, Theatre Olympics; 9/25 at 10, Woman. 9/26 at 10, Tracey Morse. 9/27 at 10, Jeffrey Essman. 9/28, Nancy Shayne. 9/29 at 8, Stacey Davis; Gerta Grunen at 10. 9/30 at 7:30, *The New Doll in Town,* revue; *For Play,* revue at 10. **No Credit Cards.**

HANRATTY'S—1754 Second Ave., 289-3200. Thru 9/28, City Light Orchestra. 9/29, Keith MacDonald. 9/30, John Colianni. 10/1-5, John Eaton. Sun.-Thurs. at 8:30 & 10:30, Fri.-Sat. at 9 & 11. **AE.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Teddy Robinson, Mon.-Sat. 8-1 a.m. **AE, CB, DC, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.-Sat. from 9:30-1:30 a.m. Singer-pianist Frank Underwood, Sun.-Tues. from 8:30-12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Don Tabor, Thurs.-Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.-Sat. from 8:30 p.m. **AE, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. **AE, DC, MC, V.**

TED HOOK—256 W. 52nd St., 247-4949. Ted Hook's latest restaurant/piano-bar with Ronny Whyte at the piano every Tues.-Sat. from 10 p.m. Mon., Ronnelle Bright is seated at the piano. **AE, MC, V.**

RADIO
HIGHLIGHTS

Wed., Sept. 25

3:00/WNCN—Mozart: Oboe Qt in F; **Gershwin:** Second Rhapsody for Piano & Orch.

WNYC—Glenn Gould Mini-Festival. The last interview: Glenn Gould discusses his recording of the "Goldberg Variations" with Tim Page.

4:04/WQXR-AM/FM—Gershwin: Rhapsody #2 for Piano & Orch; **Vivaldi:** Trio for Violin, Lute & Continuo in C.

5:00/WNCN—Mozart: German Dances; **Berkeley:** Sonatina, Op. 51.

7:00/WNYC—Cage: Music for Wind Instruments; **Nielsen:** Sym #6, "Sinfonia Semplice."

7:03/WQXR-AM/FM—Vivaldi: Cto in A for Guitar, Violin, Viola & Cello; **Grofe:** Mississippi Suite.

8:00/WNCN—Veracini: Sonata for Violin & Continuo in b; **Tartini:** Sonata for Violin & Continuo in g, "The Devil's Trill."

8:05/WQXR-AM/FM—Haydn: Sym #52 in c; **Bartok:** Piano Cto #1.

9:00/WNCN—On Stage at Wolftrap. **Shostakovich:** Sym #5, Op. 47 (Nat'l Sym Orch/Rostropovich). Simulcast with WNET/Channel 13.

WNYC—Hovhannes: Tamburu.

Thurs., Sept. 26

3:00/WNCN—Mussorgsky: Pictures at an Exhibition; **Tchaikovsky:** Souvenir d'un lieu cher, Op. 42, #2.

WNYC—Glenn Gould Mini-Festival. Radio Music by Glenn Gould: The Latecomers; The Idea of Norse.

4:04/WQXR-AM/FM—Schumann: Manfred Ov; **Handel:** Trio Sonata in B-Flat, Op. 2, #3.

6:00/WNCN—Rebel: Third Sonata for Recorder in D; **Weber:** Preziosa, Op. 78: Ov.

7:03/WQXR-AM/FM—Haydn: Piano Sonata #61 in D; **Chopin:** A Month in the Country: Part I.

7:05/WNYC—Lees: Cto for String Qt & Orch; **Haydn:** String Qt in D, Op. 64, #5.

8:00/WNCN—Vivaldi: Cto for Recorder in F; **A. Scarlatti:** Cantata Pastorale per la Nativita, "O di Betlemme altera."

WNYC—Martinu: Three Madrigals for Violin & Viola; **Glazunov:** The Seasons.

8:06/WQXR-AM/FM—R. Strauss: Macbeth; **Prokofiev:** Piano Cto #3 in C.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Chamber Orchestra of Europe, conducted by Claudio Abbado. **Brahms:** Serenade #1 in D, Op. 11.

Fri., Sept. 27

3:00/WNCN—Satie: Flabby Preludes for a Dog; **Tchaikovsky:** Overture 1812, Op. 49.

WNYC—Glenn Gould Mini-Festival. Unusual recordings by Glenn Gould.

4:04/WQXR-AM/FM—M. Haydn: Sym #26 in G; **Vaughan Williams:** Fantasia on Sussex Folk Tunes (1930).

5:00/WNCN—Mussorgsky: Khovanshchina: Introduction & Dance of the Persian Slaves; **Geminiani:** Cto Grosso in a, Op. 4, #4.

7:00/WNYC—The Opera Box. Opera & the history of singing in the 20th century.

7:03/WQXR-AM/FM—Babell: Recorder Cto in C, Op. 3; **Gould:** Spirituals for Orch.

8:00/WNCN—Telemann: Suite for Viola da Gamba & Strings in D; **Beethoven:** Variations on "Bei Mannern, welche Liebe fuhlen."

8:05/WQXR-AM/FM—Gershwin: Piano Cto in F; **Duparc:** Lenore.

9:00/WNCN—Brooklyn Philharmonic. Lukas Foss, conductor. With pianist Alicia de Larrocha. **Beethoven:** Coriolan Ov; Cto for Piano #4 in G, Op. 58; **Berio:** Bewegung (1984 version); **Saint-Saens:** Sym #3 in c, Op. 78, "Organ."

Sat., Sept. 28

10:00 a.m./WNCN—Beethoven: Sym #8 in F, Op. 93; **Saint-Saens:** Sonata for Violin & Piano #1 in d, Op. 75.

10:04 a.m./WQXR-AM/FM—Beethoven: Coriolan Ov; **Handel:** Cto Grosso in A, Op. 6, #11.

12:00/WNYC—Library of Congress Chamber Music. The Juilliard String Quartet. **Haydn:** Qt in D, Op. 50, #6; **Tchaikovsky:** Qt #3 in e-flat, Op. 30.

12:05/WQXR-AM/FM—Handel: Organ Cto in F.

1:00/WNCN—Respighi: Fountains of Rome; **Handel:** Alcina: Ballet Music.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Donizetti:** L'Elisir d'amore (Popp, Dvorsky, Weikl, Munich Radio Orch & Chorus).

3:00/WNCN—Various: Brass Works; **Delibes:** Coppelia: Ballet Suite.

5:05/WQXR-AM/FM—Music Mountain Chamber Music Series.

7:00/WNCN—Haydn: Sinfonia Concertante in B-Flat, Op. 84; **Albeniz:** Iberia, Book III: El Albaicin.

8:00/WNCN—Artist's Image. Victoria de los Angeles, soprano. **Rodrigo:** Madrigales Amatorios; **Verdi:** Otello: Willow Song and Ave Maria.

9:00/WKCR—Opera Topics. Lorenzo Alvary, host. A report on the G. B. Viotti International Singing Competition in Vercelli, Italy.

WNCN—Saturday Night Opera. **Giordano:** Andrea Chenier (Caballe, Varnay, Kuhlmann, Pavarotti, Nucci, Chorus of the Welsh National Opera, National Phil Orch/Chailly).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Charles Dutoit, conductor. With violinist Dong-Suk Kang, violinist. **Verdi:** La Forza del Destino: Ov; **Tchaikovsky:** Violin Cto in D, Op. 35.

9:30/WKCR—Opera Fanatic. Stefan Zucker, host. A Kirsten Flagstad Celebration. **Wagner:** Tristan und Isolde (Flagstad, Melchior).

Sun., Sept. 29

9:04 a.m./WQXR-AM/FM—Chabrier: Suite Pastorale; **Handel:** Cto #2 in F for Wind Bands & Strings.

10:00 a.m./WNCN—Classic Guitar. **Carulli:** Cto for Guitar in A; **Berkeley:** Theme & Variations for Guitar.

12:00/WNYC—Brooklyn Academy of Music Chamber Music. **Beethoven:** Sonata for Violin & Piano in E-Flat, Op. 12, #3; **Rachmaninoff:** Sonata for Cello & Piano in g, Op. 19.

1:00/WNCN—Milwaukee Symphony Orchestra. Lukas Foss, conductor. With soprano Eleanor Berquist, mezzo-soprano Kathryn Proctor, tenor Lee Henning, bass John Ostendorf, and the Wisconsin Conservatory Sym Chorus. **Ives:** General William Booth Enters Into Heaven; **Bach:** Cto in f; **Beethoven:** Sym #9 in d, Op. 125, "Choral."

2:05/WQXR-AM/FM—Italy in Music. Malipiero and Ghedini—Two Contemporary Masters.

3:00/WNCN—Purcell: Married Beau: Instrumental Music; **Schubert:** Impromptu in B-Flat.

3:04/WQXR-AM/FM—New York Philharmonic. Raymond Leppard, conductor. With soprano Cynthia Clarey and violinist Carol Webb. **Handel:** Cto for Two Wind Choirs, Strings & Continuo in B-Flat; La Lucrezia Cantata; Music for the Royal Fireworks.

5:00/WNCN—Tchaikovsky: Nutcracker Suite, Op. 71a; Seasons, Op. 37b, #4, "April."

6:00/WNYC—St. Louis Symphony. Raymond Leppard, conductor. **Barber:** Sym #1, Op. 9; **Haydn:** Trumpet Cto in E-Flat; **Mendelssohn:** Sym #3 in a, Op. 56, "Scottish."

7:00/WNCN—L. Kozeluh: Sym in F; **J. Strauss Jr.:** Emperor Waltz, Op. 437.

8:00/WNYC—Pipedreams. Todd Wilson in Recital. **Sowerby:** Pageant; **Pachelbel:** Chorale Partita.

8:05/WQXR-AM/FM—Delta Opera House. **Bizet:** The Pearl Fishers (Cotrubas, Vanzo, Sarabia, Paris Opera Orch/Pretre).

Mon., Sept. 30

3:00/WNCN—Haydn: Sym #45 in f-sharp, "Farewell"; **Cima:** Capriccio a 2.

4:04/WQXR-AM/FM—Bach: Cto in A for Oboe d'amore & Strings; **Chopin:** Barcarolle in F-Sharp, Op. 60.

6:00/WNCN—Albinoni: Adagio for Organ & Strings in g; **Schubert:** Konzertstuck for violin in D.

7:03/WQXR-AM/FM—Milhaud: Le Boeuf sur le Toit; **Marcello:** Guitar Cto in d.

8:00/WNCN—Mozart: Sym #38 in D, "Prague"; **Bach:** Anna Magdalena Notebook: "Bist du bei mir."

WNYC—Bach Gesellschaft. Mrs. Ronald Tree, host. **Bach:** Well-Tempered Clavier, Book I: Prelude & Fugue #5 in D; Prelude & Fugue #6 in D.

8:05/WQXR-AM/FM—C. P. E. Bach: Harpsichord Cto #4 in c; **Liszt:** Symphonic Poem #10, "Hamlet."

9:00/WNCN—Great Concerts From the Y. Recorded at the 92nd Street Y. Herman Prey, baritone, and Helmut Deutsch, piano. Songs and ballads by Franz **Schubert**, based on texts by Goethe.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Leonard Slatkin, conductor. With violinist Elmar Oliveira. **Schuman:** Credendum; **Wieniawski:** Violin Cto #2 in d, Op. 22; **Saint-Saens:** Sym #3 in c, Op. 78.

Tues., Oct. 1

3:00/WNCN—J. Strauss Jr.: Roses From the South Waltz, Op. 388; **Shostakovich:** Sym #1 in F, Op. 10.

WNYC—The complete works of Carl **Ruggles.**

4:04/WQXR-AM/FM—Berlioz: Rob Roy Ov; **Mozart:** Rondo in a; **Telemann:** Cto in D (for trumpet, two oboes & strings).

5:00/WNCN—Dukas: The Sorcerer's Apprentice; **Various:** English Renaissance Music.

7:03/WQXR-AM/FM—Mendelssohn: Piano Cto #2 in d; **Vivaldi:** Trio for Violin, Lute & Continuo in g.

8:00/WNCN—Aldo Ciccolini, pianist, broadcast live from the WNCN Live Performance Studio.

WNYC—New Music Los Angeles. **Kessner:** Romance; **Rogers:** Variations on a Song by Mussorgsky.

8:05/WQXR-AM/FM—Rameau: Castor et Pollux: Ballet Music; **Schumann:** Konzertstuck in F, Op. 86.

9:00/WNCN—Telemann: Cto for Flute & Harpsichord #4 in e; **Beethoven:** Sonata for Piano #14 in c-sharp, Op. 27, #2, "Moonlight."

9:06/WQXR-AM/FM—Philadelphia Orchestra. Riccardo Muti, conductor. With pianist Alfred Brendel. **Verdi:** Luisa Miller: Ov; **Copland:** Sym #3; **Beethoven:** Piano Cto #5 in E-Flat, Op. 73.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, September 25–27 and September 30–October 1

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㉛ **WNYC** 212-669-7800
🅗 **HOME BOX OFFICE** 212-484-1100
🅝 **UPTOWN** 212-942-7200
🅢 **SHOWTIME** 212-708-1600
🅦 **WOMETCO (WHT)** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning
❾ Jimmy Swaggart
⓫ Civic Programming (except Mon)
  Mon/Tom and Jerry
🅗 Wed/**Movie:** The Bugs Bunny/Road Runner Movie
  Mon/Frog and Toad Are Friends
  Tue/**Movie:** Isaac Littlefeathers

6:30
❷ ❹ News
❺ Fat Albert and the Cosby Kids
❾ 700 Club
⓫ Great Space Coaster
🅗 Thu/Puff and the Incredible Mr. Nobody
  Fri/Blue Line
  Mon/**Movie:** Somewhere, Tomorrow
🅢 Wed, Mon/**Movie:** Dot and the Kangaroo
  Thu/Faerie Tale Theatre (cc)
  Fri/**Movie:** Professor Potter's Magic Potion
  Tue/**Movie:** Railway Children

7:00
❷ Morning News
❹ Today
❺ Care Bears
❼ Good Morning America
⓫ Scooby Doo
🅗 Thu/Life on Earth: Lords of the Air

7:30
❺ Woody Woodpecker and Bugs Bunny
❾ Straight Talk
⓫ Heathcliff
🅗 Wed/Fraggle Rock (cc)
  Fri/The Adventures of Curious George
  Tue/Emma and Grandpa: Fall
🅢 Thu/Jo's Song

8:00
⓫ Voltron
🅗 Wed/**Movie:** Lies My Father Told Me
  Thu/**Movie:** Never Say Never Again (cc)
  Fri/**Movie:** Body Rock
  Mon/**Movie:** The Black Stallion Returns
  Tue/**Movie:** Breakin'
🅢 Wed/**Movie:** The Grey Fox
  Thu/**Movie:** The Biko Inquest
  Fri/**Movie:** For the First Time
  Mon/Elton John Breaking Hearts Tour

8:30
❺ Flintstones
❾ Flying Nun
⓫ Superfriends
🅢 Tue/Faerie Tale Theatre (cc)

9:00
❷ Catch Phrase
❹ Donahue
❺ Brady Bunch
❼ Morning Show
❾ Gidget
⓫ Incredible Hulk
🅦 Wed/**Movie:** The Pope of Greenwich Village
  Thu/**Movie:** All the Right Moves
  Fri/**Movie:** The Man Who Loved Women (1983)
  Mon/**Movie:** Alligator
  Tue/**Movie:** Teachers

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Romper Room
🅗 Tue/Coming Attractions

10:00
❷ $25,000 Pyramid
❹ Your Number's Up
❺ I Love Lucy
⓫ Mork & Mindy
🅗 Wed/**Movie:** Mussolini: The Decline and Fall of Il Duce (Part 2) (cc)
  Fri/**Movie:** Reno and the Doc
  Mon/**Movie:** Lies My Father Told Me
  Tue/**Movie:** Last Plane Out
🅢 Wed/**Movie:** The Password Is Courage
  Thu/**Movie:** Big Leaguer
  Fri/**Movie:** Ambush
  Mon/**Movie:** For the First Time
  Tue/**Movie:** Gun Glory

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ Love Songs
❼ Headline Chasers
❾ Partridge Family
⓫ Odd Couple
🅗 Thu/America Undercover: UFO's—What's Going On?

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Divorce Court
❼ Three's a Crowd
❾ Bewitched
⓫ Odd Couple
🅦 Thu/**Movie:** The Bitter Tea of General Yen
  Fri/**Movie:** The Miracle Woman
  Mon/**Movie:** Fame
  Tue/**Movie:** Two of a Kind

11:15
🅦 Wed/**Movie:** The Woman in Red

11:30
❹ Scrabble
❺ 1st Edition
❼ All-Star Blitz
❾ I Dream of Jeannie
⓫ Best Talk in Town
🅗 Wed/Not *Necessarily* the News
  Thu/Video Jukebox
  Fri/Coming Attractions
🅢 Thu/**Movie:** The Bugs Bunny/Road Runner Movie
  Fri/I'm a Fool
  Tue/**Movie:** The Biko Inquest

12 NOON
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ ⓫ News
🅗 Wed/**Movie:** Testament (cc)
  Thu/**Movie:** Gloria
  Fri/**Movie:** Melanie
  Mon/**Movie:** Sacred Ground
  Tue/**Movie:** The Buddy System
🅢 Wed/**Movie:** Unfaithfully Yours (cc)
  Mon/Paper Chase

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/**Movie:** A Warm December (1973). Sidney Poitier, Esther Anderson, Yvette Curtis. Sickle-cell story.
  Thu/**Movie:** The Cat o' Nine Tails (1971). Karl Malden, James Franciscus. Blind man and reporter team to track down killer. A dubbed import.
  Fri/**Movie:** The Ballad of Cable Hogue (1970). Jason Robards, Stella Stevens, David Warner, Strother Martin, Slim Pickens. Peckinpah film about loner building a life for himself way out west.
  Mon/**Movie:** Goliath Awaits (1981). Mark Harmon, Christopher Lee, Eddie Albert, Frank Gorshin. Group of people, trapped in a torpedoed ocean liner, is discovered 40 years later alive and well. (Part 1 of 2.)
  Tue/**Movie:** Goliath Awaits. See above. (Part 2 of 2.)
🅢 Fri/**Movie:** Metalstorm
🅦 Fri/**Movie:** A Night in Heaven

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Joker's Wild
🅢 Thu/The Honeymooners . . . The Lost Episodes (cc)
  Mon/**Movie:** Big Leaguer
🅦 Wed/**Movie:** Teachers
  Thu/**Movie:** Until September
  Tue/**Movie:** A Night in Heaven

1:15
🅦 Mon/**Movie:** The Pit

1:30
❷ As the World Turns
❾ Tic Tac Dough
🅗 Wed/**Movie:** Sacred Ground
🅢 Tue/**Movie:** Railway Children

2:00
❹ Another World
❼ One Life to Live
❾ Let's Make a Deal (except Thu)
  Thu/Kiner's Korner
🅗 Thu/**Movie:** Educating Rita (cc)
  Fri/**Movie:** To Catch a King (cc)
  Mon/**Movie:** Money on the Side
  Tue/**Movie:** Love Streams
🅢 Wed/**Movie:** Leave 'Em Laughing
  Thu/**Movie:** The Buddy System (cc)
  Fri/**Movie:** Sacred Ground
🅦 Fri/**Movie:** David Bowie: Serious Moonlight

2:03
❺ Popeye

2:15
❾ Thu/**Baseball:** Mets vs. Chicago Cubs

2:30
❷ Capitol
❺ Wed–Fri/Woody Woodpecker
  Mon–Tue/Rainbow Brite
❾ Dating Game (except Thu)
⓫ Jetsons
🅢 Mon/**Movie:** Metalstorm

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Jayce and the Wheeled Warriors
❼ General Hospital
❾ Hawaii Five-O (except Thu)
⓫ The Gobots
🅦 Wed/**Movie:** The Pope of Greenwich Village
  Thu/**Movie:** All the Right Moves
  Fri/**Movie:** The Man Who Loved Women (1983)
  Mon/**Movie:** Alligator
  Tue/**Movie:** Teachers

3:30
❺ She-Ra
⓫ Wed–Fri/LBS Children's Theatre
  Mon–Tue/Mask
🅗 Wed/Coming Attractions
🅢 Tue/It's Showtime

4:00
❷ America
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ Dallas (except Thu)
⓫ The Transformers
⓭ Sesame Street (cc)
🅗 Wed/Fraggle Rock (cc)
  Thu/Life on Earth: Lords of the Air
  Fri/The Adventures of Curious George
  Mon/Video Jukebox
🅢 Wed, Mon/**Movie:** Dot and the Kangaroo
  Thu/Jo's Song
  Fri/**Movie:** Professor Potter's Magic Potion
  Tue/Faerie Tale Theatre (cc)

4:30
❹ People's Court
❺ Thundercats
❼ Sale of the Century
⓫ G.I. Joe
🅗 Wed/**Movie:** The Bugs Bunny/Road Runner Movie
  Fri/Fraggle Rock (cc)
  Mon/Paddington Goes to School
  Tue/**Movie:** Isaac Littlefeathers
🅢 Thu/**Movie:** Alice's Adventures in Wonderland

5:00
❷ ❹ ❼ News
❺ Brady Bunch
❾ Police Woman (except Thu)
  Thu/Dallas
⓫ Little House on the Prairie
⓭ Mister Rogers' Neighborhood
🅗 Thu/Puff and the Incredible Mr. Nobody
  Fri/Inside the NFL
  Mon/Frog and Toad Are Friends
🅢 Tue/A Tale of Four Wishes
🅦 Wed/**Movie:** Two of a Kind
  Thu/**Movie:** My Favorite Year
  Fri/**Movie:** The King of Comedy
  Mon/**Movie:** Bananas
  Tue/**Movie:** Hair

5:30
❺ What's Happening
⓭ 3-2-1 Contact
🅗 Thu/Ten From *Your Show of Shows*
  Mon/**Movie:** Kidco
🅢 Wed/**Movie:** The Grey Fox
  Fri/Once Upon a Midnight Dreary

SOLUTIONS TO LAST WEEK'S PUZZLES

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TELEVISION

Arnaz, Richard Jordan.
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ TV 2000
⑪ The Honeymooners
⑬ **Movie:** A Slave of Love (1978). Elena Solovei, Rodion Nakhapetov.
㉑ Long Island Report
Ⓢ **Movie:** Now and Forever

11:45
Ⓗ **Movie:** The Terminator (cc)

12 MIDNIGHT
⑦ Eye on Hollywood
⑪ Comedy Break
Ⓝ **Movie:** Day for Night

12:30
④ Friday Night Videos
⑤ Comedy Tonight
⑦ New York Hot Tracks
⑨ Best of Saturday Night Live
⑪ Space: 1999
Ⓦ **Movie:** Kinky Business

1:00
⑤ Star Search '85
⑨ Joe Franklin

1:10
Ⓢ **Movie:** Hollywood Hot Tubs

1:15
② Record Guide

1:30
⑪ News

1:35
Ⓗ Inside the NFL

1:45
② **Movie:** Teenage Lovers (1974). Gary Frank, Glynnis O'Connor.

2:00
④ News
⑤ **Movie:** For Those Who Think Young (1964). James Darren, Pamela Tiffin.
⑦ **Movie:** Battle for the Planet of the Apes (1973). Roddy McDowall, Claude Akins.
⑨ **Movie:** Plan 9 From Outer Space (1959). Bela Lugosi, Tor Johnson. Aliens resurrect corpses in the San Fernando Valley to aid them in conquering the Earth. Described as the worst movie ever made.
⑪ Solid Gold
Ⓦ **Movie:** A Night in Heaven

2:30
④ Price Is Right

2:35
Ⓗ **Movie:** Teachers (cc)

3:00
④ Music City USA
⑪ Kung Fu
Ⓢ **Movie:** Best Defense

3:30
④ Hit City
⑨ **Movie:** Never Give a Sucker an Even Break (1941). W. C. Fields, Gloria Jean, Margaret Dumont. Dumont plays Mrs. Hemoglobin.
Ⓦ **Movie:** The Man Who Loved Women (1983)

3:49
② Newsmakers

4:00
④ Ben Casey
⑦ Sally Jesse Raphaël
⑪ Emergency!

4:19
② **Movie:** One of My Wives Is Missing (1976). Jack Klugman, Elizabeth Ashley.

4:25
Ⓗ **Movie:** The Highest Honor

4:35
Ⓢ **Movie:** Sacred Ground

5:00
④ Ben Casey
⑨ News
⑪ U.S. Farm Report

5:30
⑪ News

MON., SEPT. 30

6:00
② ④ ⑦ News
⑤ Different Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Nightly News
㉑ Woodwright's Shop
Ⓢ **Movie:** I Want You

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ This Old House (cc)

7:00
② ④ ⑦ News
⑤ Three's Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ The Moviemakers—Sex and Violence in the Movies. Stanley Kramer, David Picker, Roger Corman, and John Milius interviewed.
㉑ Nightly Business Report
Ⓦ **Movie:** The Woman in Red

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓗ Fraggle Rock (cc)

8:00
② Scarecrow and Mrs. King
④ TV's Bloopers and Practical Jokes
⑤ P.M. Magazine
⑦ Hardcastle and McCormick (cc)
⑨ News
⑪ **Movie:** That Championship Season (1982). Bruce Dern, Robert Mitchum, Paul Sorvino, Stacy Keach, Martin Sheen.
㉑ Never Too Old
㉛ Quest for the Killers
Ⓗ **Movie:** The Big Chill (cc)
Ⓝ **Movie:** Danton
Ⓢ Elton John Breaking Hearts Tour

8:30
⑤ All in the Family
⑨ Family Feud
⑬ Adam Smith's Money World
㉑ Profiles of Nature
Ⓦ **Movie:** Fame

9:00
② Kate & Allie
④ **Special:** The Tonight Show Starring Johnny Carson: 23rd Anniversary Special
⑤ Merv Griffin
⑦ **Pro Football:** Cincinnati Bengals vs. Pittsburgh Steelers
⑨ **Movie:** Where Were You When the Lights Went Out? (1968). Doris Day, Patrick O'Neal.
⑬ War: A Commentary by Gwynne Dyer (cc)
㉑ Survival Special
㉛ The Sailor's Return

9:30
② Newhart

10:00
② Cagney & Lacey
⑤ ⑪ News
⑬ Quest—Deep Into Blue Holes
㉑ Vietnam: A Television History—The First Vietnam War (1946–1954)
Ⓗ **Movie:** Educating Rita (cc)
Ⓢ **Movie:** The Wild Life (cc)

10:15
Ⓝ **Movie:** Vortex

10:30
㉛ Doctor Who

11:00
② ④ News
⑤ Taxi
⑨ Bizarre
⑪ Carson's Comedy Classics
㉑ Doctor Who
Ⓦ **Movie:** All-American Girls in Heat

11:30
② Remington Steele
④ David Letterman
⑤ Dynasty
⑨ Hawaii Five-O
⑪ The Honeymooners
㉑ Long Island Report

11:45
Ⓢ **Movie:** Metalstorm

11:55
Ⓗ **Movie:** Once Upon a Time in America (cc)

12 MIDNIGHT
⑦ News
⑪ Comedy Break
⑬ The Bounder
Ⓝ **Movie:** L'Argent

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Nightline
⑨ Best of Saturday Night Live
⑪ Star Trek
Ⓦ **Movie:** The Pit

12:40
② **Movie:** Hotel (1967). Rod Taylor, Catherine Spaak.

1:00
⑤ Get Smart
⑦ Sally Jesse Raphaël
⑨ Joe Franklin

1:15
Ⓢ **Movie:** The Nestling

1:30
④ ⑪ News
⑤ I Love Lucy
⑦ **Movie:** September 30, 1955 (1978). Richard Thomas, Dennis Quaid. The effect of James Dean's death on undergrad and undergrad's girlfriend.

2:00
② News
④ Price Is Right
⑤ **Movie:** Only Angels Have Wings (1939). Cary Grant, Rita Hayworth, Jean Arthur. Drama, romance, and aviation thrills in South America, from Howard Hawks.
⑨ **Movie:** Dead Men Tell No Tales (1971). Christopher George, Judy Carne. A lethal case of mistaken identity.
⑪ **Movie:** Murder on the Midnight Express (1975). Judy Green, James Smillie.

2:15
Ⓦ **Movie:** Alligator

2:25
Ⓗ **Movie:** Nightmares

2:30
④ Ben Casey

3:00
Ⓢ **Movie:** I Want You

3:30
④ Ben Casey
⑪ F Troop

4:00
⑨ Joe Franklin
⑪ Emergency!

4:10
Ⓗ **Movie:** Beyond the Limit

4:30
④ Here's Lucy

5:00
④ Here's Lucy
⑨ News
⑪ Space: 1999
Ⓢ Paper Chase

5:30
④ Here's Lucy
⑦ Morning Stretch

TUE., OCT. 1

6:00
② ④ ⑦ News
⑤ Different Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Nightly News
㉑ Aloha China
Ⓗ **Movie:** To Race the Wind

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Kathy's Kitchen
Ⓢ **Movie:** The Rack

7:00
② ④ ⑦ News
⑤ Three's Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Profiles of Nature
㉑ Nightly Business Report
Ⓦ **Movie:** Two of a Kind

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News

⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Hometown
❹ A-Team
❺ P.M. Magazine
❼ Who's the Boss? (cc)
❾ News
⓫ **Movie:** Flatbed Annie & Sweetiepie: Lady Truckers (1979). Annie Potts, Kim Darby, Harry Dean Stanton, Fred Willard.
㉑ The Pallisers
㉛ Gotta Make This Journey: Sweet Honey in the Rock
Ⓗ **Movie:** All of Me
Ⓝ **Movie:** Mephisto
Ⓢ **Movie:** Friday the 13th—The Final Chapter

8:30
❺ All in the Family
❼ Growing Pains (cc)
❾ **Baseball:** Mets vs. St. Louis Cardinals
⓭ Innovation
Ⓦ **Movie:** Killing Heat

9:00
❷ **Movie:** Murder: By Reason of Insanity. Candice Bergen, Jürgen Prochnow. (cc)
❹ Riptide
❺ Merv Griffin
❼ Moonlighting (cc)
⓭ National Nutrition Quiz
㉑ Masterpiece Theatre—The Irish R.M. (cc)
㉛ **Movie:** Under Milk Wood (1973). Richard Burton, Elizabeth Taylor, Peter O'Toole.

9:30
Ⓗ 1st & Ten
Ⓢ It's Showtime

10:00
❹ Remington Steele
❺ ⓫ News
❼ Our Family Honor (cc)
⓭ Quest for the Killers (cc)
㉑ Poldark
Ⓗ Phil Collins: No Jacket Required—Sold Out
Ⓢ **Movie:** The Biko Inquest

10:15
Ⓝ **Movie:** Erendira

10:30
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ Generations of Resistance
㉑ Doctor Who
Ⓗ Coming Attractions
Ⓦ **Movie:** Talk Dirty to Me, Part III

11:30
❷ Simon and Simon
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Hawaii Five-O
⓫ The Honeymooners
㉑ Long Island Report
Ⓗ **Movie:** Breakin'

11:45
Ⓢ **Movie:** Best Defense

12 MIDNIGHT
❼ Eye on Hollywood
⓫ Comedy Break
⓭ SCTV
Ⓝ **Movie:** Roseland

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Sally Jesse Raphaël
❾ Best of Saturday Night Live
⓫ Star Trek
Ⓦ **Movie:** A Night in Heaven

12:40
❷ **Movie:** The Healers (1974). John Forsythe, Pat Harrington.

1:00
❺ Get Smart
❼ **Movie:** Stand at Apache River (1953). Hugh O'Brien, Julie Adams.
❾ Joe Franklin
Ⓗ **Movie:** A Night in Heaven

1:25
Ⓢ Harry Anderson's "Hello Sucker!"

1:30
❹ ⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** A Rage to Live (1965). Suzanne Pleshette, Bradford Dillman, Ben Gazzara.
❾ **Movie:** Road to Salina (1968). Robert Walker, Rita Hayworth. Drifter returns home to his mother's diner.
⓫ **Movie:** The Comic (1969). Dick Van Dyke, Michele Lee, Mickey Rooney. Carl Reiner directs this tale of self-destructive comedian.
Ⓦ **Movie:** Teachers

2:25
Ⓢ **Movie:** The Fifth Floor

2:30
❹ Ben Casey
Ⓗ **Movie:** The Seduction of Joe Tynan

3:30
❹ Ben Casey

3:45
Ⓦ **Movie:** Two of a Kind

4:00
❾ Joe Franklin
⓫ Emergency!
Ⓢ **Movie:** Friday the 13th—The Final Chapter

4:20
Ⓗ **Movie:** C.H.U.D.

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ Space: 1999

5:30
❹ Here's Lucy
❼ Morning Stretch

5:45
Ⓢ A Tale of Four Wishes

5:50
Ⓗ 1st & Ten

Weekend, September 28–29

SAT., SEPT. 28

6:00
❹ Carrascolendas
❺ Off the Set
❼ Greatest Sports Legends—Ted Williams
❾ David Toma
⓫ It's Your Business

6:10
Ⓗ Frog and Toad Are Friends

6:15
Ⓢ **Movie:** Kavik the Wolf Dog

6:30
❷ Patchwork Family
❹ Sonrisas
❺ World Tomorrow
❼ Davey and Goliath
❾ Face-off
⓫ Josie and the Pussycats
Ⓗ **Movie:** Space Raiders

7:00
❹ Vegetable Soup
❺ Terrahawks
❼ Little Prince
❾ New Jersey People
⓫ Scooby Doo

7:30
❷ Kidsworld
❹ Cliffwood Avenue Kids
❺ Woody Woodpecker
❼ Kids Incorporated
❾ In Depth
⓫ Heathcliff

8:00
❷ Berenstain Bears
❹ Snorks
❺ Wonderama
❼ Bugs Bunny/Looney Tunes Comedy Hour
❾ Straight Talk
⓫ Thunderbirds
⓭ Adam Smith's Money World
Ⓗ **Movie:** Sacred Ground
Ⓢ **Movie:** It's a Dog's Life

8:30
❷ The Wuzzles
❹ Adventures of the Gummi Bears
❺ Flintstones
⓫ Superfriends
⓭ Wall Street Week

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Dukes of Hazzard
❼ Ewoks/Droids Adventure Hour
❾ B.J. and the Bear
⓫ The Munsters
⓭ McLaughlin Group

9:30
❷ Dungeons and Dragons
❼ Turbo Teen
⓫ Puttin' on the Hits
⓭ Washington Week in Review
Ⓢ **Movie:** Come Fly With Me

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ Bionic Woman
❼ Super Powers Team: Galactic Guardians
❾ Battlestar Galactica
⓫ Wrestling
⓭ The Constitution: That Delicate Balance—Nomination, Election, and Succession of the President
Ⓗ Inside the NFL

10:30
❹ Punky Brewster
❼ 13 Ghosts of Scooby-Doo

11:00
❷ Storybreak
❹ Alvin and the Chipmunks
❺ **Movie:** Return of the Seven (1966). Yul Brynner, Robert Fuller, Warren Oates.
❼ Scooby's Mystery Funhouse
❾ Wrestling
⓫ Soul Train
⓭ Tony Brown's Journal
Ⓗ **Movie:** The Black Stallion Returns
Ⓦ **Movie:** Jaws 3

11:30
❷ Dungeons and Dragons
❹ Kidd Video
❼ The Littles
⓭ Open Mind
Ⓢ **Movie:** The River Rat (cc)

12 NOON
❷ Land of the Lost
❹ Mr. T
❼ Weekend Specials (cc)
❾ Voyagers
⓫ **College Football:** Miami Hurricanes vs. Boston Collge Eagles
⓭ Vietnam: A Television History—LBJ Goes to War (1964–1965) (cc)
㉑ Gourmet Cooking

12:30
❷ Charlie Brown and Snoopy Show
❹ Spiderman and His Amazing Friends
❼ **Special:** Fifth Avenue Mile
㉑ This Old House (cc)

1:00
❷ Get Along Gang
❹ **Movie:** Great Guy (1936). James Cagney, Mae Clarke.
❺ **Movie:** Terror in the Wax Museum (1973). Ray Milland, Broderick Crawford.
❾ **Movie:** Ice Castles (1979). Robby Benson, Lynn-Holly Johnson.
⓭ **College Football:** University of Massachusetts vs. Harvard
㉑ Justin Wilson's Louisana Cookin' (cc)
Ⓗ Not *Necessarily* the News

1:30
❷ Pole Position
❼ Wide World of Sports
㉑ Square Foot Gardening
Ⓗ Mussolini: The Decline and Fall of Il Duce (Part 1) (cc)
Ⓢ **Movie:** Jaws 3

2:00
❷ Kidsworld
㉑ Motorweek
Ⓦ **Baseball:** Baltimore Orioles vs. Yankees

2:30
❷ Public Hearing
❹ Football Follies

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TELEVISION

㉑ Gourmet Cooking

3:00
❷ Seeing Stars
❹ Super Chargers
❺ **Movie:** Avenging Eagles
❼ **College Football:** Auburn vs. Tennessee *or* Iowa vs. Iowa St.
❾ **Movie:** Return of the Man From U.N.C.L.E. (1983). Robert Vaughn, David McCallum, Anthony Zerbe. Out of retirement to do battle with their old nemesis from T.H.R.U.S.H.
㉑ Magic of Oil Painting

3:30
❷ **College Football:** Texas Longhorns vs. Stanford Cardinals *or* UCLA Bruins vs. Washington Huskies
❹ Major League Baseball: An Inside Look
⓫ This Week in Baseball
㉑ Justin Wilson's Louisiana Cookin' (cc)
🅗 **Movie:** Mussolini: The Decline and Fall of Il Duce (Part 2) (cc)
🅢 **Movie:** Kipperbang

3:45
❹ **Baseball:** TBA

4:00
⓫ Star Games
⓭ On Stage at Wolf Trap. See 9/25, 9 p.m. (no simulcast).
㉑ House for All Seasons (cc)

4:30
㉑ Last Chance Garage (cc)

5:00
❺ Mission: Impossible
❾ Greatest American Hero
⓫ Love Boat
⓭ Nova
㉑ Lifeline (cc)
🅗 **Movie:** The Bugs Bunny/Road Runner Movie
🅢 **Movie:** My Favorite Year (cc)
🅦 **Movie:** Streets of Fire

6:00
❺ What's Happening Now
❾ Wrestling
⓫ Puttin' on the Hits
⓭ Arctic Window
㉑ Quest for the Killers
㉛ Toward a More Effective Defense

6:30
❹ News
❺ Small Wonder
⓫ Dance Fever
🅗 **Movie:** Space Raiders

7:00
❷ ❼ News
❹ Prime of Your Life
❺ Too Close for Comfort
❾ **Baseball:** Mets vs. Pittsburgh Pirates
⓫ The Jeffersons
⓭ Family Classics—The Last of the Mohicans
㉑ Wall $treet Week
㉛ Washington Week in Review
🅢 **Movie:** Popeye
🅦 **Movie:** Metalstorm

7:30
❷ The '55 Brooklyn Dodgers: Champs at Last
❹ Fight Back
❺ Archie Bunker's Place
❼ Weekend Style
⓫ At the Movies
⓭ Wild America (cc)
㉑ Inside Albany
㉛ McLaughlin Group

8:00
❷ Airwolf
❹ Gimme a Break
❺ **Movie:** The Battling Bellhop (1936). Bette Davis, Edward G. Robinson, Humphrey Bogart, Wayne Morris.
❼ Hollywood Beat
⓫ Solid Gold
⓭ Nature of Things
㉑ 1985 Drum Corps International
㉛ Mystery!—Rumpole of the Bailey
🅗 **Movie:** Sheena (cc)
🅝 **Movie:** Luna

8:30
❹ Facts of Life

9:00
❷ **Movie:** National Lampoon's Vacation (1983). Chevy Chase, Beverly D'Angelo.
❹ Golden Girls
❼ Lime Street
⓫ Start of Something Big
⓭ Mystery!—Rumpole of the Bailey (cc)
㉛ Hello Jerusalem
🅢 **Movie:** The River Rat (cc)
🅦 **Movie:** The Terminator

9:30
❹ 227
❾ News

10:00
❹ Hunter
❺ ⓫ News
❼ Love Boat (cc)
❾ Wrestling
⓭ Creative Edge—Hope and Glory. A retrospective tribute to the late Sir Edward Elgar, composer of *Land of Hope and Glory*.
㉑ Black Magic
㉛ Dohanyi and the Cleveland Orchestra
🅗 Phil Collins: No Jacket Required—Sold Out

10:30
❺ Black News
⓫ FTV
🅝 **Movie:** King and Country

11:00
❷ ❹ ❼ News
❺ **Movie:** Rebel Without a Cause (1955). James Dean, Natalie Wood, Sal Mineo. Hard to watch this one without feeling misunderstood.
❾ Racing From Yonkers
⓫ Tales From the Darkside
⓭ **Movie:** The Bride of Frankenstein (1935). Colin Clive, Boris Karloff, Elsa Lanchester, Ernest Thesiger. Horror classic and a hairdo for the ages.
🅗 **Movie:** The Big Chill (cc)
🅢 Best of Bizarre (cc)
🅦 **Movie:** Tempting Roomates

11:30
❹ Saturday Night Live
❼ News (cc)
❾ **Movie:** The Attic (1980). Carrie Snodgress, Ray Milland.
⓫ **Movie:** That Championship Season (1982). Bruce Dern, Robert Mitchum.
🅢 **Movie:** Squeeze Play

11:45
❷ Sports People
❼ Dick Clark's Nitetime

12 MIDNIGHT
❷ **Movie:** The Jordan Chance (1978). Raymond Burr, Stella Stevens.
🅝 **Movie:** Scarface (1932)

12:30
🅦 **Movie:** Bodies in Heat

12:45
❼ **Movie:** Summer of '42 (1971). Jennifer O'Neill, Gary Grimes. Wartime adolescence. On the mark, then turns Hollywood.

12:50
🅗 Not *Necessarily* the News

1:00
❹ Joe Forrester

1:10
🅢 **Movie:** My Tutor

1:15
❺ **Movie:** Union Pacific (1939). Barbara Stanwyck, Joel McCrea.

1:20
🅗 **Movie:** Under Fire (cc)

1:30
❾ **Movie:** What Peepers Saw (1972). Mark Lester, Britt Ekland.
⓫ News

2:00
❹ Ben Casey
⓫ At the Movies
🅦 **Movie:** Swamp Thing

2:12
❷ Best of America

2:15
❼ **Movie:** Hell Is for Heroes (1962). Steve McQueen, Bobby Darin.

2:30
⓫ **Movie:** The Madwoman of Chaillot (1969). Katharine Hepburn, Charles Boyer.

3:00
❹ **Movie:** Rocketship (1936). Buster Crabbe.
🅢 **Movie:** My Favorite Year (cc)

3:12
❷ **Movie:** Footsteps (1972). Richard Crenna.

3:30
❾ **Movie:** Treasure of Ruby Hills (1955). Zachary Scott.
🅦 **Movie:** Jaws 3

3:35
🅗 **Movie:** Blue Lagoon

4:40
🅢 **Movie:** Kipperbang

4:54
❷ **Movie:** The First 36 Hours of Dr. Durant (1975). Scott Hylands.

5:00
❾ News
⓫ Life of Riley

5:25
🅗 Phil Collins: No Jacket Required—Sold Out

5:30
❾ Millionaire Maker
⓫ News

SUN., SEPT. 29

6:00
❹ Agriculture USA
❺ Black News
❾ In Depth
⓫ Insight
🅢 Jo's Song

6:30
❷ Kidsworld
❹ Joy of Gardening
❺ Off the Set
❼ ⓫ Christopher Closeup
❾ New Jersey People
🅗 **Movie:** Never Say Never Again (cc)
🅢 Sign of Four

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Journey to Adventure
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Tom and Jerry

7:30
❷ Channel 2 the People
❹ Robotech
❼ This Is the Life
❾ Make Peace With Nature
⓫ Battle of the Planets
⓭ Sesame Street (cc)
🅢 Pick Me Up at Peggy's Cove

8:00
❷ Way to Go
❹ Funtastic World of Hanna-Barbera
❺ Jimmy Swaggart
❼ Insight
❾ It Is Written
⓫ Robotman and Friends
🅢 **Movie:** Treasure in the Caves

8:30
❷ For Our Times
❼ World of Photography
❾ Day of Discovery
⓭ Mister Rogers' Neighborhood

9:00
❷ Sunday Morning
❺ He-Man and the Masters of the Universe
❼ Tiempo
❾ Oral Roberts
⓭ Sesame Street (cc)
🅗 Coming Attractions

9:30
❹ Positively Black
❺ Plastic Man
❼ American Bandstand
❾ Point of View
⓫ Jackson Five
⓭ Reading Rainbow
🅗 Fraggle Rock (cc)

10:00
❹ Essence
❺ Woody Woodpecker and Bugs Bunny
❾ Sunday Mass
⓫ The Transformers
🅢 **Movie:** The Right Stuff (cc)

10:30
❷ Face the Nation
❹ Visiones
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges
⓭ Family Classics—The Last of the Mohicans
🅗 Ten From *Your Show of Shows*

11:00
❷ Wall Street Journal Report
❹ First Estate: Religion in Review
❺ **Movie:** Tarzan's Three Challenges (1963). Jock Mahoney.
❾ David Toma
⓫ **Movie:** Abbott and Costello Meet the Invisible Man (1951). Bud Abbott, Lou Costello.
⓭ Wild America (cc)
🅦 **Movie:** Love Streams

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley
❾ World Tomorrow
⓭ Soapbox
㉑ Wall $treet Week
🅗 America Undercover: UFO's—What's Going On?

12 NOON
❷ NFL Week in Review
❹ Meet the Press
❾ Hour of Power
⓭ Currents
㉑ Tony Brown's Journal

12:30
❷ NFL Today
❹ NFL '85
❼ Race for #1
⓫ **Movie:** The Rounders (1965). Henry Fonda, Sue Ann Langdon.
⓭ Inside Albany
㉑ **Movie:** Mystery Plane (1939). John Trent.
🅗 **Movie:** All the President's Men

1:00
❷ **Pro Football:** Giants vs. Philadelphia Eagles
❹ **Movie:** Dark Journey (1937). Vivien Leigh, Conrad Veidt.
❺ **Movie:** Hard Driver (1973). Jeff Bridges, Valerie Perrine, Geraldine Fitzgerald, Gary Busey. Based on Tom Wolfe's article about Junior Johnson, a stock-car racer who learned the ropes running his daddy's moonshine. Originally released as *The Last American Hero*.
❼ Like It Is
❾ Greats of the Game
⓭ Firing Line

1:30
❾ **Baseball:** Mets vs. Pittsburgh Pirates
🅢 **Movie:** Private Potter
🅦 **Movie:** The Right Stuff

2:00
❼ **Baseball:** TBA
⓫ **Baseball:** Baltimore Orioles vs. Yankees
⓭ Great Performances. See 9/27, 9 p.m.
㉑ World Chess Championship

2:30
❹ Son of Football Follies

3:00
❹ **Special:** Delaware 500
❺ **Movie:** From Noon Till Three (1976). Charles Bronson, Jill Ireland.
🅗 **Movie:** Roller Boogie
🅢 **Movie:** The Grey Fox

4:00
❷ NFL Post-Game Show
❹ **Pro Football:** Miami Dolphins vs. Denver Broncos
❾ **Movie:** The Compleat Beatles. Terrific documentary underscores both their initial impact and lingering, melancholy breakup; producer George Martin particularly interesting.
⓭ Innovation
㉑ Nature of Things
㉛ World Chronicle

4:30
❷ **Movie:** Murder Once Removed (1971). John Forsythe, Barbara Bain.
❼ Ebony/Jet Showcase
⓭ Newton's Apple
㉛ Big Red Football

5:00
❺ Fame
❼ Hollywood Close-up
⓫ This Week in Baseball
⓭ Quest for the Killers (cc)
㉑ Undersea World of Jacques Cousteau
㉛ U.S. Nippon News and Business
🅗 Fraggle Rock (cc)
🅢 The Pointer Sisters in Paris
🅦 **Movie:** The River Rat

5:30
❼ It's a Living
⓫ **Movie:** Rollercoaster (1977). George Segal, Henry Fonda, Richard Widmark.
🅗 Coming Attractions

6:00
❷ ❼ News
❺ **Movie:** A Shot in the Dark (1964). Peter Sellers, Elke Sommer, George Sanders, Herbert Lom. The second in the Inspector Clouseau series and arguably the best.
❾ Police Story
⓭ The Dream
㉑ McLaughlin Group
㉛ Sunday Theater
🅗 **Movie:** Gloria
🅢 **Movie:** The Buddy System (cc)

6:30
❷ ❼ News
⓭ The Tripods
㉑ Adam Smith's Money World

7:00
❷ 60 Minutes
❹ Punky Brewster
❼ Ripley's Believe It or Not! (cc)
❾ Street Hawk
⓭ Spaceflight—The Territory Ahead
㉑ Inside Albany
🅦 **Movie:** Vertigo

7:30
❹ Silver Spoons
㉑ Innovation

8:00
❷ Murder, She Wrote
❹ Amazing Stories
❺ Star Search '85
❼ MacGyver (cc)
❾ David Toma
⓫ Dempsey & Makepeace
⓭ Survival Special. Featuring the Bengal tiger, filmed in the forests of India and Nepal. (cc)
㉑ Mystery!—Rumpole of the Bailey (cc)
㉛ Computer Imagery

H **Movie:** Never Say Never Again (cc)
N **Movie:** Oh! What a Lovely War
S **Movie:** The Right Stuff (cc)

8:30
4 Alfred Hitchcock Presents
9 Face-off
31 Art of Haiti: Out of Darkness

9:00
2 **Movie:** Amos. Kirk Douglas, Elizabeth Montgomery.
4 **Movie:** First Blood (1982). Sylvester Stallone, Richard Crenna. Stallone brings the Vietnam War home with him.
5 Merv Griffin
7 **Movie:** Tootsie (1982). Dustin Hoffman, Jessica Lange, Charles Durning, Bill Murray. Hoffman plays himself. Murray a riot as his roomate.
9 New Jersey People
11 Lifestyles of the Rich and Famous
13 Masterpiece Theatre—The Irish R.M. (cc)
21 **Movie:** I'll Be Yours (1947). Tom Drake.
31 The Prisoner. Series begins again, with his arrival.

9:30
9 In Depth
W **Movie:** The Pope of Greenwich Village

10:00
5 11 News
9 Straight Talk
13 The Bounder
31 Sting: The Controversy of FBI Undercover Operations

10:15
H America Undercover: UFO's—What's Going On?

10:30
5 Sports Extra
11 Christian Science Monitor Reports
13 SCTV
N **Movie:** That Obscure Object of Desire

11:00
2 4 News
5 Taxi
9 World Tomorrow
11 Carson's Comedy Classics
13 Berlin Alexanderplatz—A Reaper With the Power of the Almighty. Franz befriends gangster Reinhold and later takes his girlfriend so that Reinhold can have an affair with another woman.

11:15
2 News
H **Movie:** Roadhouse 66

11:30
5 Blue Knight
7 News (cc)
9 Millionaire Maker
11 The Honeymooners
S The Honeymooners . . . The Lost Episodes (cc)
W **Movie:** Love Letters

11:45
2 Sports Update
4 Strictly Business

12 MIDNIGHT
2 Barnaby Jones
4 George Michael's Sports Machine
7 News
9 Jimmy Swaggart
11 Space: 1999
13 World Chess Championship. Women in chess.

12:15
7 Sports Special
N **Movie:** Dodeskaden
S **Movie:** The Grey Fox

12:30
4 **Movie:** A Star Is Born (1937). Fredric March, Janet Gaynor. What price Hollywood? Dorothy Parker's answer.
5 Naked City
7 **Movie:** Westworld (1973). Richard Benjamin, Yul Brynner, James Brolin. Nice idea: an adult playland gone berserk.

12:55
H **Movie:** C.H.U.D.

1:00
2 Barnaby Jones
9 **Movie:** Impulse (1956). Arthur Kennedy, Constance Smith.
11 Tales From the Darkside
W **Movie:** Lonely Hearts

1:30
5 David Susskind
11 News

1:50
S **Movie:** The Buddy System (cc)

2:00
2 News
11 **Movie:** Men Who Love Women (1977). Tony Roberts, Patty Duke.

2:20
7 **Movie:** The Night Stalker (1971). Darren McGavin, Carol Lynley, Simon Oakland, Ralph Meeker. High stakes with vampire roaming Las Vegas. Terrific.

2:25
H **Movie:** Richard Pryor Here and Now

2:30
4 Visiones

3:00
4 First Estate: Religion in Review
9 **Movie:** Lost (1956). David Farrar, Julia Arnall.

3:30
5 Fame

3:50
S The Pointer Sisters in Paris

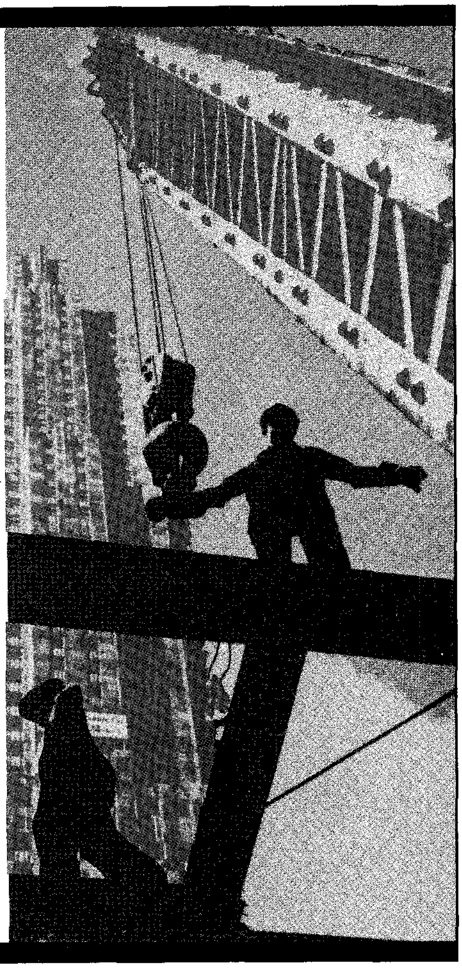
4:05
H **Movie:** The Exterminator

4:30
11 Emergency!

4:50
S **Movie:** Treasure in the Caves

5:00
9 News

5:30
7 Morning Stretch
11 News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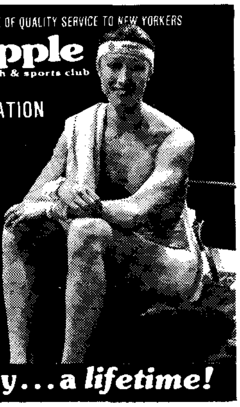

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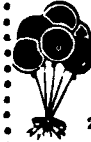

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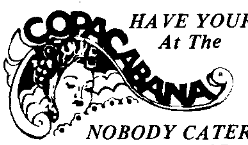

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STRICTLY PERSONALS

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Oriental Lady Wanted—In her 20's-40's, for meaningful relationship with attractive male bachelor in his 40's, who enjoys quality, captivating, vibrant and intelligent female companionship. Bio/photo/phone. NYM T815.

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I Want Someone Special—A female who takes care of her body, a dancer. I admire ballerinas. I am sincere, honest, sensitive (too much), and a little shy, believe it or not. I have just turned 40, I am 6' tall and weight 172 lbs., with brown hair and brown eyes, handsome and I am not conceited. I own my own multi-million dollar business and I'm quite successful. I am seeking an attractive female, who has never been married, between the ages of 22-35, and who has some of my own qualities and who is respectful of other people's feelings. If you are hesitant to reply to this ad as I was to place it, please answer. Short bio/photo and phone. I will provide a photo of myself, if requested. NYM T809.

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Easy European Male—6'2", 45, big, funny, smoker. To meet NYC area female, tall, 30 plus, college. Bio/photo. NYM T864.

Very Attractive Female—38, 5'2", size 7, honey blond, green eyes, Wasp, responsible NJ businesswoman, non-smoker, refined, bright, stable, good sense of humor, loves antiques, autumn, England, and comfortable traditional lifestyle, seeks professional man, 35-45, with similar values for serious relationship. I believe that it is possible to achieve success in life and remain a nice person. Please send photo and bio. NYM T793.

The Right Stuff—Pretty, petite, cosmopolitan, active, Jewish female professional, 31. Seeks caring, successful, bright, witty man, 27-38. NYM T841.

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39, 5'11"—Never before married, hardworking physician, new to Orthodox Judaism. Orthodox synagogue member, Shabbos and sometimes weekday synagogue worshipper. I observe most holidays, Shabbos and Kasruth, but not 100 percent. Seeking a soft, attractive, accomplished, intelligent, traditional or Orthodox woman, 27-30, over 5'3", who wants happiness and many children. NYM S310.

Semi-Beautiful Literate—Writer/exec, brunette, 5'5", slender, wants happy Jewish man, 35-45, with good character who doesn't brag about his success or bad mouth his ex-wife. No Republicans please. Photo/phone/note. NYM G017.

"I Have It All"—They tell me. Tall, beautiful, classy, educated, humorous and successful in my own apparel business, all but with one exception, the right man. So I decided that for my 35th birthday, I would advertise for that special "you". Note/phone/photo. NYM T843.

Very Handsome—6', 35-year-old NJ male with PhD. Seeks NJ/NY female, who enjoys the arts, athletics, the beach and country living. Must be non-smoker, slim, very attractive, athletic, with good sense of humor. Note/photo/phone. NYM T844.

Slim, Pretty Lady—Jewish, 38. Seeks good Jewish man, 35-45. NYM T846.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

I Am Not Handsome—5'8" and over 50, nevertheless I would like you to be in your 30's, 5'2" to 5'6", intelligent, compassionate, slim, attractive and have an outgoing personality. My shortcomings are too numerous to outline in this ad, my assets are I'm Jewish, honest, considerate, have a sense of humor, slightly above average intellectually, served in the US Army, don't smoke, drink sparingly, can run and complete a 26.2 mi. marathon, company owner, enjoy travel, dining, holding hands, sending flowers and old-fashioned values. If you are the woman I'm describing, there is no need for your photo nor life history. Your name, your phone number and specific times to call, since I prefer not to talk to a recording machine, will suffice. My only interest is matrimony. NYM T854.

Hi—I'm a 31-year-old Jewish woman who loves music, computers, and men who are Jewish, 30-35, non-smokers, honest, slim, financially secure and know how to treat a lady. (Whew!) There's plenty of music and computers in my life but...Note/phone/photo. NYM S344.

Bright, Adventurous, Dynamic—Artist, striking, 35, 5'10", passionate, witty, supportive, caring. Seeks intelligent, successful, Jewish man, over 6', 38-48, with similar attributes to cultivate love, laughter. NYM T860.

Successful Jewish MD—28, handsome, athletic, romantic, sensitive and adventuresome, seeks that special woman with intelligence, beauty and style. Phone/photo/note. NYM S346.

Any Mature MD's Out There?—A classy, attractive, mature, suburban NJ widow, with similar cultural and educational backgrounds wishes to hear from you. Phone/photo, please. NYM S340.

Handsome, Tall, Caring—29, athletic professional. Seeks stunning, sincere, well-educated female, 25-30, over 5'3", to share life's good times. Bio/phone. NYM T845.

Very Attractive Gal—Good figure, 5'2", 40, Jewish. Seeks bright man. NYM T847.

Seeking Male Golfer, Bridge Player—Dancer, 55-65, who likes crossword puzzles. I'm part-time Floridian and New Yorker. Send photo/phone. NYM T848.

A Unique Lady, 29—World-traveled, Ivy-educated (BA/MBA), stunning, sparkling and happy. Loves friends, family, the arts, skiing, dancing, nature, TV career, exotic travel. Seeks highly educated, internationally-oriented, handsome man, 27-40, for relationship. Phone/photo/bio. NYM T849.

I Won't Quit—I know there's a man out there, who's smart, sensitive, playful, successful, secure, sexy, 35-50, and fit—I'm your female counterpart! Where are you? Lets meet and see if we can get a relationship going. Please send note/phone. Photo, appreciated. NYM T850.

A Very Special Woman—Is what I'm looking for. She must be Jewish, well-educated, alert and bright, non-smoker, over 5'4", 27-34, good figure, interested in current affairs as well as the arts and the sciences. I am 5'10", 40's, professional, and really quite interesting. Write only if you feel as I do "That the best is yet to be". NYM FF70.

How Do We Keep The Music Playing?—With one special pretty Jewish lady, blond, gorgeous blue eyes, pleasingly plump, and one special Jewish male, 35 plus, attractive, trim, successful. If you're the right man, here's the woman. Let the music play! Phone/photo. NYM S341.

Firey, Fun-Loving Redhead—Seeks man to keep fire burning. 35-45, sense of humor and intelligence a must. Firefighters and paupers need not apply. Photo/note/phone. NYM T851.

Is Fall Your Favorite Time Of Year?—Professional NYC woman, 40, attractive, tall, bright, New England raised, Christian (non-religious), enjoys burst of cultural events and foliage. Seeks companionship, intimacy with (non-Reaganite) man in a lasting relationship. NYM T852.

Him—Wasp, 33, vegetarian, 6', fit. Seeks nice her. POB 652, Glen Ridge, NJ 07028.

Pretty JD—25, seeks Mr. Special (JD, MD, DDS). Jewish or Italian. NYM S342.

Traveling Salesman—44 years young. Would like to meet someone who understands my being away at least 35 weeks in a year, but home always on the weekend. Note/phone/photo. NYM S343.

At Home In Cotton Or Silk—World traveled, attractive female, brunette, 38, single, artistic, non-smoker, MA, 5'5". Enjoys plays, music, art. Lives in Los Angeles, but why not a NY man? Write! NYM T853.

Pretty, Petite, Interesting—Manhattan widow, 48, many interests. Seeks affectionate, Jewish gentleman, for caring and sharing. NYM FF71.

Handsome Executive—North Shore, late 40's, tall, thin and Jewish. Looking for very pretty, slim lady in 30's with sense of humor to share our mutual interests as best friends and lovers. Please send photo, I will reply with same. NYM T855.

Don't Panic!—An intelligent, secure male is available in NYC. Lawyer, 34, Jewish, seeks woman, 24-32, for partnership. I rest my case. NYM S347.

Precious, Intelligent, Petite—29, seeks tenderhearted man for living, laughing, loving, growing. NYM S348.

Bright Vivacious Lady—Combines humor with serious nature. Seeks sincere gentleman, 40-50, who communicates. NYM S349.

Attractive, Well-Educated—White, Latin, 35, enjoys family life, seeks successful gentleman for lasting relationship. Photo/bio. NYM S350.

Fine Scranton Catholic—24, 6'. Seeks warm, smart lady. Photo/bio. NYM T856.

Professional Latin Beauty—Female, 35, hazel eyes, seeks male with class, sensitivity, who enjoys kids, quiet times and is fun-loving. Photo/letter. NYM FF72.

LI Businessman—Young grandpa, tall, slim, looking for very pretty, young-looking grandma, (45-52), LI only, cultured, athletic. NYM S352.

Lady Lawyer—With own business, 36, lives in CT/NYC, seeks male friend for tennis, biking, skiing, skating, beach combing and bright lights. Note/photo/phone. NYM S354.

Blond, Green-Eyed Lioness—Is really a pussycat. Romantic, passionate, sensitive beauty, seeks handsome, very successful man, 35-47, 5'10" plus, who knows how to treat a lady. Recent photo/bio/phone. NYM S351.

Hello Mr. Special—Picture yourself in the company of a young, vibrant lady that appeals visually and intellectually to your sensibilities. Loves life, laughter, and a well-bred cosmopolite. Can that be you? Photo a must. NYM FF73.

A Good Man—A Wasp. Very handsome, blue eyes, tall with simple pleasures: walks, a funny movie, a Chinese meal, tennis on grass. Love the Frick, not the Guggenheim. Wealthy, country clubs, social register. Made my own in South America the hard way. Very tenacious, honest, kind, quietly social. Tunnel vision, a dreamer and schemer, a perfect Virgo, Slightly wild, a fit 54, bright and inquiring mind. My great love is three outstanding children, but first of all, is Christ who I accept as Messiah, CEO and Lord. A quiet evangelist, not religious but try to follow Holy Spirit. Have a new life, want a new wife: lovely, affectionate, athletic, graceful, lively intellect, well-educated, well-bred, 35-45, hardworking, capable, funny but serious, probably is a Taurus, has grit, a day person, good taste in things and people. Have exciting plans. Send note with good picture to NYM T857.

Special Woman Wants Special Man—Someone fine, bright, earthy. Someone who will roam with me, laugh with me, love with me. Someone who likes to talk, knows the meaning of silence; who is all grown up, but remembers being a little boy. If this is you, age 43-55, Jewish, financially secure, it's nice if you do, but you don't have to love Mozart. NYM T858.

Airline Captain—Young 56, flies 747's NY to Europe—commutes from the Bahamas. Wants to share these lovely island waters with that one curvaceous, sensuous beauty with intellect, 32-45, who can range from swim-suit to elegance with grace. Letter, phone and photo, please. Will respond in kind. POB 30554, JFK Airport Station, Jamaica, New York 11430.

Businessman, Sensitive, Sincere—Caring, understanding. Nice appearance, great sense of humor, good-looking, mid 40's. Photo/phone. NYM S412.

Do You Want To Meet—That special woman? This attractive, accomplished, NYC professional, early 30's, slim female with a background in creative/performing arts, seeks special man. If you're warm, caring, love to laugh, successful, attractive, and financially secure, please send photo/phone/note. NYM FF75.

Handsome Attorney—Jewish, NJ, 36. Seeks attractive female, 24-35, for lasting relationship. Phone/photo/bio. NYM S366.

Tall, Slender, Feminine—27, pretty, professional commercial photographer who's adventurous, intelligent, creative, relationship-oriented. Seeks a professional, non-smoker, outgoing, fit, communicative, sensitive, attractive man, for making leisure time special. NYM S357.

Do You Like Sports—Tennis, skiing, the outdoors, hiking in Vermont? Me too. How about dining, theater and quiet evenings? Me too. If you're 28-35, please respond with bio/phone/photo. NYM S345.

Pretty Blond, Blue-Eyed—Professional, 41, looking for a man with a spring in his walk and a melody in his heart, LI/NY. Photo/phone. NYM S358.

Handsome Jewish Intellectual—42, successful as both headhunter and professional writer, active in neo-conservative politics, fanatical for the classical culture, dynamic strong personality. Seeks very attractive, brainy, creative, well-educated, highly-cultured, mature and warm, career woman, 25-40, with compatible interests or open. Photo/bio/phone. NYM T861.

Absolute True Facts—Very attractive Jewish gal, 36, 5'5", 128, classy, sophisticated and well-groomed. Seeks Jewish fellow, 38-48, handsome, stable in personal and professional life, ready to commit to right woman. NYM S359.

Pretty, Warm, Bright—Jewish lady, 30, loves music, films, cats, laughter. Seeks warm, giving, handsome, successful man, 28-38, for friendship/romance. Note/photo/phone a must. NYM S360.

Sincere, Warm, Successful—Businessman, a doer, with interests from sports to politics, seeks woman of beauty, with sensitive heart, and generous smile. Photo/phone, appreciated. NYM S361.

Single White Male—36, 5'8", 155. Caring, sensitive professional, West Village. Seeks tall, slim, pretty, non-smoking, educated, cultured female, 20-30, for one-to-one relationship and future. Photo/phone/note, please. NYM T862.

Fifties Are Nifty—Says high class, lighthearted, good-looking gal. Even better with comparable, well-to-do guy, 50's-60's. NYM T865.

City Lady—Attractive, own business, sophisticated. Looking for you if you're successful, charismatic, caring, attentive, in late forties, outgoing, and looking for lasting relationship. NYM T866.

Handsome, Tall, Athletic—29, Christian, very spiritual, sincere, honest, down-to-earth. Seeking very attractive, Christian female with a sense of humor. Photo a must for a prompt reply. NYM T867.

Sensuous Jewish Woman—Seeks discerning man, 26-35, for friendship with fire. Note/phone/photo. NYM G010.

Just Turned Sixty—And feeling great! Incurably romantic divorcée, warm and vivacious, European-born, professional, attractive but not thin, worldly, full of joie de vivre. Would like to meet a gentleman with corresponding qualities of heart and mind, successful and self-assured. Note/phone. NYM S364.

Serendipity—Lets help it along. 42-year-old Wall St. executive, looking for Christian female, to share affection and eventually family. Interests include NYC, sports and sailing in LI sound. Bio/phone/photo. NYM FF76.

Classy Widow Early 50's—Businesswoman, artist, many interests. Seeks cultured, down-to-earth, active, non-smoking male, mid 50-60's. Sense of humor, loving, affectionate. Steady relationship, possibly marriage. Recent photo/phone/note. NYM S365.

Strictly Personals ads continued on page 137.

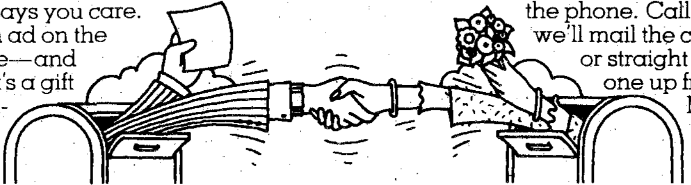
Who needs a Strictly Personals Gift Certificate?

Every Single Friend.

Strictly Personals is where they meet through the mail!

Every week, more than 8,000 letters are received by the people who advertise in Strictly Personals—and now you can give your friends a Strictly Personals Gift Certificate that says you care. They write their own ad on the back of the certificate—and we're here to help. It's a gift appropriate for birthdays, special occasions, and holidays.

Strictly Personals Gift Certificates are available from $61 (that allows for a two-line message, plus box number) and up. Use your credit card to order over the phone. Call (212) 880-0732 and we'll mail the certificate to you—or straight to your friend. Or pick one up from *New York* Magazine, 755 Second Avenue, New York, NY 10017.



STRICTLY PERSONALS

Looking For A Friend—A special companion to share a serious relationship. Enjoy the outdoors, tennis, skiing, biking, movies, quiet evenings together. I'm 35, a trim, Jewish male, 5'7" and down-to-earth. Note, photo perferred. NYM R176.

Handsome TV Cameraman—An aspiring actor, 25, 5'8", nice build, great sense of humor and financially secure, seeks warm, attractive, slim, NYC female, 19-28. Send photo/phone. NYM S413.

Women's Shoe Designer—Of high fashion Italian shoes. Handsome, humorous, dashing, daring, charismatic and comedic. Likes restauranting, music, and women. All races, nationalities and ages. Ladies, this contagious, 32-year-old, Jewish male loves ya'. Bio/photo/phone. NYM R178.

Knock-Out Looks—No. But better than average. Young, 38, Jewish, divorced, no kids. I enjoy fine restaurants, tennis, riding, golf and getting away with the right woman. 6', slim, considerate, affectionate, and a great piano player. Witty, funny, affable, gregarious. Own 50-year-old company in the garment center. Luxury apt, East Side, with piano and dog. Will contact you if you're beautiful and/or sexy, 25-35, and acknowledge success as only part of a person's make-up. Photo/phone, a must. NYM S414.

The Choice—It's the most powerful gift we have. I have always believed that if one remained clear and open, trusting and honest, in tune with higher forces while enjoying this life's pleasures we would find our true destiny. I have never lost sight of my vision. I have dreamed of finding my love in this lifetime, someone who I once knew, beautiful in so many ways. I am a very special person. Successful, gifted, handsome, talented and blessed, and feel that you will know me from the sound of my words. If you are 25-35, sensual, bright and aware, interested in material, physical and spiritual growth, then we should meet. If you are very good-looking, naturally blond with blue eyes and have a sense that you were destined to have a very special relationship on earth, then you may be my love. I'm not limiting my choices, but I have known you once before. Write and send photo. Please send your phone number. We're getting closer all the time. NYM R177.

Seeking A Jewish Beauty—Who would rather spend quantity time with an engaging, articulate, lettered, very good-looking, 23-year-old Jewish Ivy-grad than with a cultural Neanderthal. NYM T881.

One Plus One Equals ?—30, businessman, Jewish, warm, sincere, affectionate, handsome, who likes the simple things life has to offer and is tired of the "meat market scene", looking to meet that special Jewish gal, 22-30, with similar qualities. Photo/phone/bio. NYM S415.

Warm Attractive Rutgers Graduate—Female, 33, 5'5", slender, Catholic, financially secure. Seeks male counterpart, 33-41, who is ready for a committed relationship leading to marriage. I enjoy tennis, gourmet cooking, and travel. Are you a down-to-earth, romantic male with traditional values and a great sense of humor? If so, I'd love to hear from you. NYC/NJ area. NYM FF89.

Natural Beauty— Warm, exciting, early 30's, 5'3", 112, Jewish (non-religious), European-born and educated, with traditional values, self-employed, equally comfortable with city and country lifestyles. Would like to meet an attractive, witty, good-hearted, well-established, gentleman, 33-45, who is ready for serious relationship. Sorry I'm too shy to respond without seeing your photo. NYM S416.

Marriage-Minded Accountant—40, 6'1", 200 lbs., seeks bright, slim, well-endowed, white, city lady, 28-35, for dining, auto trips. No smokers, moms or princesses. Full length photo, phone. NYM R175.

I'm Fluffy, Not Stuffy—Single white man, 25, 5'8", slim, distinguished, successful, and I love to cuddle! You're a female entrepreneur whose absurd sense of humor and street smarts are even sexier than your body! Let's exchange photo/phone. POB 164, 1671 E 16 St, Bklyn,NY 11229.

No Trivial Pursuit—This is real serious! Stephanie Powers twin, 31, successful, award-winning designer. Seeks one, genuine, sensitive, romantic, physician or attorney, 30-45. Maybe we can go to Stage II together. Note/photo/phone, please. NYM R181.

Attractive Sensitive Woman—38, slim, Jewish, non-observant, enjoys music, liberal politics, theater and sports. Seeks to meet a literate fellow, 35-47, with integrity. Recent photo/phone/note. NYM S410.

Come Singin' In The Rain—With a bright, spirited, attractive, blond professional lady (30's) who has a lovely smile waiting to shine upon one special, warm and loving man. He is gracious, sincere, successful, non-smoking and, hopefully, shares my interests in the arts, tennis, fine dining, the ocean, close friends, and a good life. Shall we dance and enjoy that glorious happy feeling together? Note/phone/photo. NYM T915.

Friendly Shiksa From Kansas—5'8", seeks wise Jewish male, 34-44, who likes himself and life. NYM S407.

Female Film Editor—37, seeks match cut, sensitive, literate, adventurous, athletic man, 35-50, to share travel, country weekends, movies, tennis, skiing and life. Note/phone. FF87.

Handsome CEO Professional—5'9", 35, athletic, affectionate, great sense of humor, sane, mature, confident, easygoing, fun, serious, Jewish. Seeks non-smoker, beautiful inside and out who sees much of herself in this ad. Both busy but need each other to make our lives fulfilling. I cook too. Bio/photo/phone. NYM S408.

Champagne On Concorde—Young English lady, seeks high-flying gentleman. Photo/letter. NYM S409.

Searching For A Special Lady—I'm 34, 5'11", good-looking, successful businessman, who enjoys laughing, reading, good conversation and sports (especially Rangers). You're 25-32, attractive, slim, non-smoker with similar interests, seeking a special relationship. Photo, appreciated. Phone, letter. NYM R171.

Tall Attractive Leggy Redhead—38, Christian, sincere and fun-loving. Seeks tall, attractive male for warm and caring relationship. Photo/phone. NYM R170.

Successful NJ Businessman—Age 40. Experienced, slightly outrageous, but bored with singles bars. Seeks pretty woman to be a little crazy with. NYM R172.

SI Sexy 5'7" 38 Male—Seeks sexy, fun-loving woman, 25-35, to enjoy life in daytime. Little note/phone. NYM R173.

The Search Is On—For a man of quality, integrity and culture, Jewish and over 50. I am a pretty, hazel-eyed professional with matching traits. NYM R174.

Stop Right Here—Intelligent, very attractive, Jewish woman, 24, 5'6", brown hair, blue-eyes. Seeks the perfect match. Photo/phone/bio. NYM S411.

Tyger Tyger Burning Bright—Believe in free verse at first sight? Male writer, 6'1", 37, desires heroic cuplet. The play's "The Thing..." Write me a line. NYM R180.

Omahan Made Good—Handsome, financier 27, 6', acclaimed in field, down-to-earth, bouts of humor, romanticist, appreciative of artistic and cultural pursuits. Balanced by enjoyment of skiing, ice hockey, and flying. Desiring of sleek, attractive lady, with presence, comfortable in Halstons or jeans, self-confident, personable, achiever. Note/photo/phone. NYM T918.

The Real Thing!—This 35, bright, good-looking, active and happy guy, would like to meet Ms. Right. Do you enjoy tennis, skiing, working out, dancing, travel, and hugs? If so, we might be for each other. If fun for you is watching TV, eating and sewing, please turn the page. I need a woman who is a doer and not a viewer. If you are my female counterpart and under 5'5", write soon and send a recent photo. NYM S418.

Curvy Columnist—27, has blond hair, blue-green eyes and infectious laugh. Seeks Jewish male counterpart, 30-40, to share gossip and silence. Photo/phone. NYM S419.

Diminutive Blond—Successful business, widow lady in 60's, financially secure, looking for a tall, strong, wealthy, healthy, professional, attractive help-mate male "pal", to share the good life, and its chores. Will answer only replies containing recent photo/phone. NYM S420.

Young 40 Jewish Male—Looking for that special lady, 25-35, over 5'5", to share romantic Manhattan life and quiet country rides. Phone, photo a must. NYM R184.

Upstate NY, Jewish—Sensitive, professional woman, 33, seeks permanent relationship with attractive, sensitive, lover of the arts, 30-50, Jewish professional man. I love plays, concerts, hiking, skiing, playing tennis. NYM T920.

New To New York—White divorced male, upper 30's, seeking relationship with sincere, career-oriented lady of similar age with appealing intellect and appearance. Weekend trips, theater and quiet evenings at home, of interest. Tennis a plus. Note/phone/photo. NYM T873.

Attractive, Blond, Jewish—Female MD, 31. I'm fun-loving, adventurous, warm, athletic (loves tennis), and looking for a sincere, successful Jewish male, with similar traits, 28-40, to share something special. Bio/photo/phone. NYM S417.

Some Enchanted Evening—You may meet a really nice stranger, Jewish, 32, attractive, athletic and funny, whose warmth, honesty, sensitivity and varied interests entice you, a 25-35, down-to-earth, non-smoking lady, to share that special friendship and love. NYM T916.

Adorable Sexy Attractive—And very bright blond, in search of real man, 33-43, successful, good-looking, sophisticated, 5'9"-6'2", self-assurred, sensitive, nice personality. Photo/phone. NYM T917.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Pretty Slim MBA—28, 5'5", enjoys tennis, music, theater. Seeking cultured Jewish man for possible serious relationship. Please send note/photo. NYM FF77.

There Is Some Justice In The World.—Exceptional man, 40's, looking for a good woman, 30's, for a while or forever. Photo, helpful. NYM T859.

Affectionate White Businessman—37, seeks tall (over 6'), large-frame woman for romance and marriage. NYM S367.

British Lady—Seeks 35-45 man to share life together. Enjoys dancing, dining-out, watching movies and football, Trivial Pursuit, travel. NYM T869.

Good-Looking Surgeon—Christian, 30, 5'11", good build with a plethora of interests who tries to live life with gusto yet is down-to-earth. Seeks an intelligent, caring female for fun, friendship and monogamous relationship. Phone/photo. NYM S369.

LI Businessman—Jewish, 48, seeks friendly relationship with warm, attractive woman. NYM S370.

Delightful Dynamic Diversion—From the ordinary. This genuinely beautiful, vibrant, 5'4", petite, curvy, and sensual Jewish professional female, who is artistic, exceptionally bright, emotionally secure, enjoys culture, skiing, tennis, entertaining creatively. Seeks a romantic, loving, and honest relationship with a male, 40's plus, who is very well established, emotionally secure, highly communicative, affectionate and most of all sincerely searching for a relationship which can be the positive, energetic addition to his life. Recent photo/note/phone. NYM FF78.

Why Not Write?—I would like to meet an appealing woman. I'm 27, bright, kind, loyal, handsome, slender, musical, and wishing to fill a void in my life. Could we meet? Note/photo requested. NYM T871.

Attractive Asiatic Widow—Youthful 45, professional. Seeks attractive, intelligent, white male for gentle meaningful relationship. Phone/bio/photo. NYM FF79.

Finder of New Loves—For a beautiful, slim, vibrant female, 32. Seeking an attractive, athletic, very successful, Jewish male, 30-40, who believes in happy endings. Photo a must. NYM S372.

Warm Honest RN—Christian, 24, 5'7", slim, blond, blue eyes. Seeks sincere, stimulating relationship—possible marriage. Seeks financially secure, honest, family-oriented Christian, 24-32, tall, attractive and fit, who has a zest for life. Non-smoking/drugs. Bio/phone. Photo, if you choose. NYM T872.

Buried Alive—Or at least it seemed that way. After working my way thru law school, I have time for movies, dinners, long walks. I'm 34, 5'10", male, looking for someone to share evenings and weekends. Phone/photo/note. NYM S374.

New Man On Block—White 32, don't have to sell myself on paper. If interested, phone/photo. NYM T887.

Successful Financial Executive—30, intelligent, sensitive, Christian. Enjoys tennis, beaches, travel. Seeks warm, vivacious woman. Photo/phone. NYM T888.

Mets, Knicks, Rangers—I hope I've caught the eye of an attractive, nonsmoking woman, who, like me, loves sports events, is very loving, lively, fun to be with, and marriage-minded. I'm 28, 5'8", good-looking, and work in the sports media. Let's catch the subway series fever together. Note/phone/photo. NYM T874.

Attractive Manhattan Psychoanalyst—Slender, warm, marriage-minded, 41, seeks caring man for fine dining, travel, theater, romance. NYM S375.

Fall In NY—After a hot summer, spend your fall with me. Self-employed, 30, 5'9", 160 lbs., likes Chinatown, Little Italy, Soho, VWs, movies, dinners, antiques, tennis, Sunday rides in country. Looking for a woman, 25-35, who likes the same. Note: No Friday dates while Dallas is on. Phone/note/photo. NYM T876.

Seeking Nuclear Meltdown—Incurably romantic man; cute, trim, bearded gourmet, 32, show biz/real estate success. Seeks long-locked lady, sure of her cerebral and physical endowments for relationship beyond mere "sparks" or "chemistry". Photo, in lead-lined pouch, appreciated. NYM S376.

Pretty Woman—Casual, 30's, seeks similar, caring, single man. NYM S377.

Northern New Jersey Man—I am 38 years old, father of three boys and divorced. I would love to meet an attractive, Jewish if possible, woman who loves kids, cats, and affection. Is there one left out there? I am successful, funny, and fairly decent to look at. Photo a must. NYM S378.

A Womanly Package—Full of surprises Wrapping unusually attractive, trim, decorative. Inside—bringer of joy, often intense, great fun to play with, intellectually stimulating, never, never boring. Deliver to one very special male person—sensitive, very intelligent, tender, creative, different. Between ages 38-50. Write for further information. NYM S379.

California Executive—Often in NYC on business. Tall, 180, Wasp, warm, romantic. Wants to meet attractive, intelligent, sensual woman, 45-55, for sharing, caring relationship. NYM T877.

Handsome Successful Businessman—Late 40's, 6'2", 180 lbs, romantic and athletic. Seeks beautiful, trim and intelligent lady, 33-43. Photo/phone. NYM T878.

I Love LA—Bright, sexy, ex-NY'er, 30's, hopelessly sane. Seeks compatible male. Sanity, optional. Photo/note. NYM T889.

Truth In Advertising—From a very attractive, professional male, 40, with a successful career, who finds life incomplete without commitment and companionship. Let me hear from you if you are a very attractive, Christian woman, 30-40, with a good sense of humor, intelligence and good values like warmth and sincerity and if you are interested in friendship leading to a deeper relationship. I have similar qualities, am unpretentious and easygoing, but am very active with interests in sports, fitness, travel, films and theater. Bio/photo/phone, a must. NYM S382.

MD, 31, 6', 160, Good-Looking— Seeks very attractive, slim, sensuous, friendly lady under 5'6", 120. NYM FF81.

Handsome Well-Built Court Officer—Male, 30, seeks an honest and attractive female for a lasting relationship. Photo/phone. NYM T879.

Judge For Yourself—Pretty, sincere, Jewish, lady lawyer, 32. Seeks alert, lively, Jewish male, with serious partnership potential. Note/phone. NYM T880.

Articulate, Incorrigibly Witty Man—41, handsome. Seeks European or British woman with humor, warmth, beauty and brains. NYM FF80.

Wanted: Alive Sincere Rugged —Male, 35-50, art lover from outside NYC by warm Manhattan painter, 43, for shared NY/country domesticity. NYM S380.

Successful Jewish Female—30, slim, attractive, looking for guy, 30-40, who is successful and happy with himself. I like to cook, read, eat out (especially ethnic), weekends in the country and long Sunday mornings in bed. Guy must be supportive and understanding of herpes. NYM T882.

State Your Case—Successful lawyer seeks Jewish professional man, 25-30, over 5'10". Bio/photo/phone. NYM T883.

FLA Pretty Blond—59, has it all, need fine man, sincere, affluent. NYM T884.

Burlington VT—Wise gentleman, late 60's, 5'7", world-weary. Needs lighthearted, sparkling, cultured, youthful lady. Visions of Russian ballerina. For fun, talk, dining, travel. Marriage? NYM S381.

Average-Looking Man—Solvent (but not rich), 6', 170, enjoys the arts, sports, Bob & Ray, Times crossword. Seeking lady with similar interests, over 5'5", 32-45, bright, articulate, intelligent, attractive, self-confident sans ego, for friendship and romance. Photo/bio/phone, please. NYM T885.

Risky Business—Vivacious redhead with looks, brains, warmth and wit seeks Jewish man in his 40's (I'm 42), willing to risk a real relationship. Must be successful, sincere and sane. NYM T886.

Charming French Businessman—30, seeks serious relationship with very attractive woman, 22-30. Phone/photo. NYM T890.

Looking For Love—Very pretty, slender, blue-eyed blond, 39. Seeks romantic male counterpart, Jewish, with mustache/beard, a plus. NYM S383.

Summer, Winter, Spring And Fall—I want a lover for them all. Attractive, shapely lady of character and sensuality, seeks super Jewish man, 60's, for a Happy New Year. NYM T891.

Cinderella Seeks Prince Charming—Lively, attractive Jewish professional, 32. Seeks alert, witty and sincere Jewish male, ready for serious relationship. If the shoe fits, note/phone. NYM T892.

Warm, Sensitive, Romantic—Ambitious Jewish male, 30, who loves theater, music, sports and candlelit dinners. Seeks intelligent, witty, attractive, petite lady, under 30, (must like massages), for relationship. Phone/photo/bio. NYM T893.

Successful Writer—Male, generous, protective, assertive. Seeks caring relationship with lighthearted, mischievous lady, 28-39. NYM T897.

Nassau Jewish Beauty—35, never married, dark hair, fair complexion, big blue eyes, 5'2", slim. Wishes to meet attractive, single man, under 45, slim, financially secure for relationship. NYM S384.

Wall Street Executive—Devilishly handsome, refined male, 36, enjoys tennis, movies. Seeks slim, cultured pretty, woman, 26-36. Photo a must. NYM S385.

Seeking Free Spirit—Who can spend summers in LA, winters in NY and sprints to Europe. If you're over 5'3", unencumbered, under 37 and non-smoking, this tall, slender, creative man, wishes to share it all. Photo a must. NYM S386.

Attorney, 26—Warm, handsome, 6'2". Seeks lasting relationship with very bright, slim, vibrant, Jewish female. Note/photo/phone. NYM S387.

International Businessman—54, wishes to meet cultured, attractive, educated lady. Note/phone. NYM T894.

Make My Day—Handsome, sensitive, successful male, health professional, 37. Seeks voluptuous, full-figured woman, 20-35, with pretty face and outgoing personality. Photo, please. NYM T895.

Neither Millionaire Nor MD—Caring, communicative, basic nice guy. Likes kids and animals. Nice-looking, slim, youthful 39, Jewish. Successful educator with musical bent. Seeks down-to-earth lady. NYM FF82.

Handsome, 31, Self-Employed—Interior landscaper and real estate investor, who enjoys creative work, travel, sports, romantic dining. and slow dancing. Good health, fresh air, sunshine, ocean, nature tours, and being in love is special to me. Looking for attractive and sensitive woman, age 20-36, for friendship and more. Photo, please. POB 3191, Rockefeller Ctr. Sta., NY 10185.

Tall Handsome Professional—man, 36, varied interest, sincere, seeks very tall woman (over 5'10"), warm, affectionate, marriage-minded. NYM S389.

Petite, Attractive Warm—29, black female, marketing exec. Looking for sensitive professional man, with good sense of humor, 30-37, to share NYC cultural attraction. No drugs, no smoking. Photo/note, please. NYM S390.

Black Female MD—Beautiful, young, chic, seeks suave European man (37-48). NYM S391.

Beautiful MD—35, 5'10", creative, kind, decent, shy. Seeks good, single man. Note/photo/phone, please. NYM T896.

Handsome Jewish MD—33, athletic, sleek, 5'10", well traveled, upper-middle-class background. Seeks beautiful, slim, athletic, non-religious Jewish female, outgoing, tasteful, intelligent, 20's-30's. No princesses. Phone/photo. NYM G015

Strikingly Attractive Female—28, medical professional, blond, blue-eyes, 5'6", slim, bright, playful, appreciates intelligence and sense of humor. Seeks bright, attractive, high professional, established male, 30-40, for stable relationship. Photo/phone/note, please. NYM S398.

Pretty Physician—28, 5'7", Jewish, seeks mature, attractive man, 26-36, for sharing. NYM R185.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

8.8 On Cute Meter—Lovable, athletic, Jewish executive, stable, 32, 5'9", former "color war general." Seeks fit, adorable, affectionate Jewish female. Send meter read out and note. NYM T899.

Ayn Rand Enthusiast—Outrageously successful writer/consultant, male, 37. Charming, handsome, incurably romantic. Seeks classy female achiever, 20's-30's, with brains and beauty. NYM S395.

Rare, Handsome, Jewish Physician—I am 39, tall, slim, romantic, sensuous and witty. I am looking for a beautiful woman (inside and out), slender, over 5'2", 25-35, with many of my traits: stylish, sensitive, sexy, bright, tender, a lover of spontaneity, film, candlelight dinners at home, cuddling, art deco, who has no children yet, is family-minded and wants to share life with someone very, very special. Bio/phone/photo a must! NYM S397.

Extremely Successful Entrepreneur—In mid 30's, 6', very handsome, athletics, down-to-earth person, who believes life exists beyond work. Into traveling, tennis, skiing, good food, beaches, etc. Interested in one extremely pretty, slim, bright and sensitive woman, into something besides herself. Photo/bio, a must. NYM T902.

Handsome New Yorker—50, seeks slender, attractive female, under 40, for serious relationship and possible marriage and enjoy weekends together at my home n PA. Photo/phone, please. NYM S399.

Let's Share Fantasies—Attractive, secure, sensitive, aggressive, sensual lady, 58, who still believes we can have it all. We will be both friends and lovers. You are successful and not afraid of a commitment. Phone. NYM T904.

Attractive Feminine Jewish MD—Early 30's, kind, honest, very intelligent, successful. Seeks male counterpart, 29-43, to hare life's experiences and fun. Must be unafraid of commitment, love family and children. Bio/photo/phone. NYM S400.

Like A Surgeon—Trying to carve out a uture with the right woman. I'm 34, handsome, 5'9", highly successful entrepreneur, who is interested in a social and ultural life and tired of not being able to hare my spectacular Manhattan view. Willing to make house calls, if you are he one. Photo/phone/note. NYM G011.

tate Of The Art Relationship—Creative sychotherapist, 40, wise, kind, tall and retty. Wishes to meet loving, accomplished, fit, emotionally aware man, 38-8, for fun and committment.NYM T907.

NJ CPA 28—Seeks Jewish female, 22-28, o start a long-lasting relationship. Interest include: music, travel, NY Yankees and enjoying the finer things life offers. Let this be the start of something we can oke about in 10 years. Please include photo/bio/phone. NYM T905.

Only For The Man—Who wants the folowing: at the end of a long day of meetngs and client lunches wouldn't it be wonderful to come home and curl up with a woman of warmth and sensual good-looks, 40's, who has also left her client calls to spend her evenings devoted o the sharing, loving and caring for that one man. Letter/phone. NYM G009.

Ivy-Educated—Southern Ms., charming, attractive, 34, with nice elbows. Seeks handsome gentleman caller, romantic, witty, ambitious, a Wasp church-goer, 34-40, with no kids. NYM T898.

Replacing Workaholism—With fun. Post adolescent Westside mensch, 45, rediscovering life's pleasure. Seeking very slim, smokeless, sexy companion for life's important stuff. NYM S393.

Seeking Ultimate Birthday Gift—For 5'7", green-eyed, super attractive female, looking for Jewish male, 30's, athletic, sincere, neatly wrapped. Photo/phone/letter appreciated. NYM S394.

Blond, Tan, Professional—Woman, 29, with legs that should be insured. Loves sailing, Sunday brunch and Ted Koppel. Seeks intelligent, kind, creative, relationship-oriented, professional man, 25-35. Note/photo/phone. NYM S401.

Businessman, Widower, Affectionate—Considerate, sensitive (sensuous too), Ivy League graduate, corporation exec, secure, plus a sprinkle of humor, decency, intelligence and spark. Only need is to cure the pain of loneliness and ache of desire. Will reciprocate fully. Likes theater, ballet, candlelight quiet dinners for two, some golf and tennis. Seeks compatible lady, about 50-55. Phone/bio. NYM T914.

Intelligent, Athletic, Handsome—Affluent, self-confident Wasp, young 44, corporate owner, 6'2", 175, high energy, honest, extremely fit, loves kids, good sense of humor. Seeks bright, slim, athletic, 28-39, very attractive, All-American lady, non-smoker. I'm looking for more than a date or dinner partner. Looking for a quality lady, whose business reflects a spontaneous lifestyle to share my active, zany, fun, extravagant life. If you're as hesitant to answer as I was to place this ad and you love champagne and beaches year-round, let's get together. Send brief bio and phone, recent photo a must. Go for it. You owe it to yourself. NYM FF84.

Sensitive, Kind—Tired of the bar scene. I am a 28-year-old male, 6' tall, romantic and handsome. I am looking for a woman, 22-32, who will be my partner to share and enjoy what life has to give us. Please include photo/phone. NYM G012.

Caring Wife Sought—In the 27-37 range, by 32-year-old Czech-Swedish symphony musician and businessman for the Albany area. We can meet in your area or mine. Your note/phone/photo will be assured a prompt reply. POB 9006, Schenectady, NY 12309.

Passionate, Brilliant, Bizarre—Woman, 29. I am quite wicked, beautiful and successful. I dare you to intrigue me. Photo/phone. NYM T908.

The Stuff Masterpieces Are Made Of—Husband character desired by female cartoonist, to create a happier reality than I can imagine alone. Family strip features you: 30-45, teddybear of a Jewish male, moneywise and with a passion, me, Katz-n-Jammer kid (to be). Copyright pending. NYM T909.

Sensitive Caring Male—Seeks American Asian, Oriental woman, 25-33, preferably career-oriented, for sincere, long-term relationship. Photo/letter/phone. NYM R160.

If I Ruled The World—Every month would be October. Handsome Wall St. executive, 37, 5'10". Seeks sweet lady to share the color of fall and life. I'm told I have a very good sense of humor: considerate and easygoing. I enjoy movies, current affairs, country drives, racing, my lake cottage and boating. Be attractive, slim and a non-smoker. Short note/recent photo, appreciated. NYM FF85.

Praying For My Soul Mate—Ortho Jew man, 45-50, special. POB 786, NY 10185.

Please Write To Me—Charming, intelligent, Dutch, NJ widow wishes to meet caring, sincere, non-smoker, over 60. Photo/bio/phone, please. NYM R159.

Back From Beijing—Want to see my pictures? Jersey girl, pretty, professional, zoftig, sense of humor, early 50's, seeking professional man, with a sense of humor, who enjoys sports, cultural events and traveling. Photo/bio/phone. NYM R161.

Attorney 42, 6'—Handsome, healthy body, creative mind and a successful law practice. Wishes to meet attractive woman, 23-37, for a quality relationship. If you really want to meet; you must send a photo with your response. NYM FF86.

Feel Like A Bagel Without the Lox— Affable, conscientious, educated, sincere, responsible Jewish male, 38, 5'8". Seeks marriage-minded Jewish female, 26-36, who is outgoing, warm, active, slim, unpretentious and likes to laugh. I'm a young kid at heart, a non-smoker and have varied interests. NYM T911.

Attractive Sociable Executive Female—32, seeks Jewish male to share love of the city, country, travel, movies, music, tennis, the unusual and the quiet times. Non-smoker preferred. NYM R162.

45-Year-Old, Grey-Haired— Slim, 5'11", handsome, Jewish physician has everything except that special person with whom to share the joys and happiness and sorrows of life. I am seeking that very special, bright, sincere and happy woman who can be serious one moment and playful the next. So that we can begin at the beginning, would that yet unknown person please respond to NYM T910.

Successful Businessman—Good-looking, trim, 5'11". Looking for warm, sincere relationship, 35-55. NYM T912.

Shapely Attractive Romantic—Lady, 30, 5'8", 125 lbs., Wasp. I am outgoing, fun-loving, gregarious, enthusiastic, and enjoy tennis, sailing, entertaining, dancing, family and friends, and (especially) romance. I'm also sensitive, supported, devoted and financially secure. Would love to meet a tall, attractive, charming and established guy, 30-40, with similar interest and characteristics. Photo/phone/note, please. NYM T913.

Real Estate Executive—Handsome, 29, single, white, Jewish male. Seeks highly attractive, intelligent, single, white, Jewish female, 20-30, for companionship. Enjoy gourmet cooking. Please include Bio/photo. NYM R163.

Bright Attractive Woman—35, successful writer, incurable romantic, seeks partner. If you are a nice-looking man, now single, with humor, warmth and intelligence, let's meet. Note/photo, please. NYM S402.

Little Bo Peep's—Losing sleep, trying to write this ad. All nice adjective "S's", dark curly tresses, Mom to "Rockwellian" lad. An uncommon She seeking Uncommon He (here's the catch): With sleepiness gaining, rhyme ability's waning describing her fantasy match: Jewish Male, divorced or Dad, 40's, all nice "S's", sense of humor a must, tresses optional. NYM G013.

Looking For That Special Lady—Why haven't I found her? I'm 31 years old, 6'3", 180 lbs., extremely good-looking, dynamic, vibrant and fun-loving. I am very athletic and enjoy all sports, including tennis and skiing. I am an ultra-successful dentist, who has most of the material things that life has to offer, but would love to find someone to share them with. My special lady should be young, beautiful inside and out, and swim. You should have a good sense of humor and love to laugh. Let's make a fall romance into a lasting relationship. Phone and photo a must. NYM R164.

One Of A Kind Guy—I'm a handsome athletic single Jewish successful male attorney, 27, 5'10", funny, sensitive, bright, fun-loving and a real nice person. If you're an attractive, shapely, slim, bright, down-to-earth, professional Jewish woman, 24-30, who loves laughing, romance, wild times and quiet times, and all that life and a special relationship have to offer, please send note/photo/phone. NYM S423.

Freckled Female Redhead Jewish Attorney—30, elegantly down-to-earth. Seeks masculine, Jewish professional, to 35, with humor, warmth and sincerity to create a truly enviable friendship. NYM R165.

No Empty Adjectives—No broken promises. Simply, I'm 34, well-educated and traveled. Would like to meet a man (34 plus) who finds reading/answering an ad as crazy (but hopeful) as I find writing it. Note/phone. NYM S404.

Dynamic Jewish Male—38, very successful, attractive, 5'11", 170. Seeks sensitive, loving, romantic relationship with beautiful, bright, warm, witty, professional woman, 28-33, who is down-to-earth and enjoys life. I enjoy music, outdoors, flowers, sailing, sunsets and candlelight. Photo/bio/phone. NYM R167.

Asian American Male—34, considered a success, energetic, handsome and well-traveled. I seek a unique mix of beauty, wit and charm. Prefer a non-smoker, 28-35, lady for romance. Photo and note, appreciated. NYM S405.

Sparkle Plenty—Seeks witty, happy, secure, Wasp male, 50-60. NYM R168.

Alluring Lady Lawyer—38, slim, pretty, refined, great sense of humor, seeks educated man with savoir faire and desire for stable relationship. NYM S406.

Successful Single Adonis—Looking for sensual, supple Venus to go on world-wind odyssey through Greek isles. My Venus must be 23-30, fun-loving and romantically inclined. Full photo a must. NYM R169.

ANNOUNCEMENTS

James Monroe HS Reunion—Bronx, NY. 1954-56. 11/24/85. Write. NYM S362.

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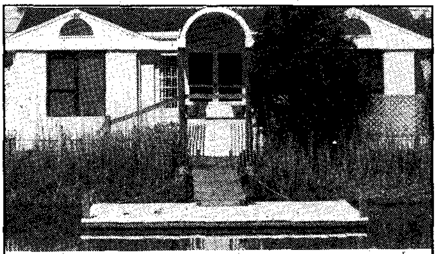

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NEW YORK MAGAZINE

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 541

BY MARY ANN MADDEN

CARRY ON, LUGGAGE—latest in series of madcap British films. Antics at an airline check-in counter.

THE THIRD MRS. DE WINTER—Rebecca, Danvers, and Manderly forgotten, Maxim seeks a divorce only to marry another nameless nobody.

RAMBO, TO THE RIGHT—played by director-writer Stallone, Rambo runs for congress. Early reports indicate this film will be almost as good as F.I.S.T.

Above, sequiturs. Competitors are invited to invent the title and brief description of a sequel to one well-known film.

Results of Competition 538, in which you were asked for a famous line followed by a deflating second line.

Report: Repeats, predictably ran to: To be or not to be. Cogito ego sum. It was the best of times . . . (newspaper jokes). They also serve . . . (waiter jokes). Friends, Romans, countrymen, lend me your ears. Can we talk? And, from a perfectly swell entry of yesteryear: Goodnight, sweet prince. And have a nice day.

First Prizes of two-year subscriptions to "New York" to:

-What a piece of work is a man! how noble in reason! how infinite in faculty! in form, in moving, how express and admirable! in action how like an angel! in apprehension how like a god!
-Here's how to order.
David Chasman, Beverly Hills, Calif.

-We are the world.
-We're Beatrice.
Tracy Hughes, Woodside, N.Y.
sp. ment.: Alan Levine, Massapequa, N.Y.

-Though I've belted you an' flayed you/By the livin' Gawd that made you/You're a better man than I am, Gunga Din
-Gee, thanks.
Lisa Brickey, McConnellsville, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

-All I could see from where I stood/Was three long mountains and a wood.
-What, you didn't see me? I was standing right there, I even yelled out, "Hey, Edna, EDNA!"
Jeff Tenzer, N.Y.C.

-A loaf of bread a jug of wine and thou beside me in the wilderness.
-Photo appreciated.
Benjamin Dabbs, E. Elmhurst, N.Y.

-L'ètat c'est moi.
-C'est what?
Marc Doyle, Burke, Va.

And Honorable Mention to:

-It is a far, far better thing that I do, than I have ever done . . .
-But then, I've been practicing for ages.
George Ocskay, Briarwood, N.Y.

-Who knows what evil lurks in the hearts of men?
-That's probably in the computer. Hold on a sec.
Walter B. Gibson, Eddyville, N.Y.

-I've grown accustomed to her face.
-It almost makes the baby grin.
Brian Bracey, Burke, Va.

-The only way to have a friend is to be one.
-I don't get it.
Jack Ryan, N.Y.C.

-Euclid alone has looked on beauty bare.
-Here's looking at Euclid.
Herb Martinson, Wheaton, Md.

-I have fallen in love with American names.
-That's awful after living with Betty all these years.
Mark Wolfson, Spring Valley, N.Y.

-I dreamt that I dwelt in marble halls.
-Save your breath, we're not redoing the bathroom.
Gloria Kane, Dallas, Tex.

-I want a girl just like the girl that married dear old Dad.
-You're a very sick person.
Dick West, Essex, Conn.

-Noli me tangere.
-For I have poison ivy.
Roger D. Kellerman, Albany, N.Y.

-This little piggy went to market.
-What did you buy?
Tom Morrow, N.Y.C.

-The last shall be first.
-The Cleveland Indians will sure be glad to hear it.
Bob Burke, N.Y.C.

-Danger is my middle name.
-My, how interesting. Is that Italian?
Joel Price, Maplewood, N.J.

-To gild refined gold, to paint the lily.
-What an interesting job.
Jan Leary, Chicago, Ill.

-A man, a plan, a canal—Panama.
-A hat, too.
Scott Martinson, Wheaton, Md

-Sometimes a majority only means that al
the fools are on one side.
-I think that most people would agree wit
you there.
L. Bernard, N.Y.C

-No arts, no letters, no society, and, whic
is worst of all, continual fear and danger o
violent death, and the life of man solitary
poor, nasty, brutish, and short.
- . . . also, cable TV is unavailable.
Anne Eaton, S. Salem, N.Y

-Let us go then, you and I . . .
-When is good for you? Noon is good for
Christopher Carey, N.Y.C

-There were giants in the earth in thos
days.
-Yeah. but they moved to 'Frisco in '58.
Marilyn Crystal, Scarsdale, N.Y

-Give me liberty, or give me death.
-Give me a break.
Mary Beth Wilcox, Tiverton, R.

-I think, therefore I am.
-A thinker.
Linda Giordano, Florence, Al

-Earth to earth, ashes to ashes, dust to dus
-And in the case of my ex-husband, worm t
worm.
Jane Ammeson, St. Joseph. Mis

-The meek shall inherit the earth.
-And let's hope they stay that way.
Ted Berkelmann, the Bron

-Eye of newt and toe of frog/Wool of bat an
tongue of dog.
-Fine, dear, but what's for dessert?
Chris Doyle, Burke, V

-... to boldly go where no man has gone before.
-Particularly grammarians.
Oscar Weigle, Whitestone, N.Y.
sp. mention: Richard P. Monley, Birmingham, Mich.

-Coke is it.
-Coke is them.
Robert Parrish, Chicago, Ill.

-To be or not to be, that is the question.
-Dynamite! If it comes up "To be," ring me, I'd love to do lunch some day.
Michael K. Stone, San Anselmo, Calif.

-I have nothing to offer but blood, toil, tears, and sweat.
-Sorry, MasterCard or VISA only.
John Hofer, Boston, Mass.

-A plague on both your houses!
-Not to mention the ski lodge in Aspen and the condo in Palm Beach.
Douglas Braverman, Troy, Mich.

-False prophets.
-And most of it doesn't get taxed either.
Jean Shepherd, Franklin Lakes, N.J.

-She walks in beauty like the night.
-At twenty bucks a pop.
Ted Burke, Andover, Mass.

-Bless thee, Bottom! bless thee! thou art translated.
-"Sitz platz," right?
Jennifer Young, Chester Springs, Pa.

-The fog comes on little cat feet.
-I bet you never lived in an apartment underneath a cat.
Nancy Alter, Pittsburgh, Pa.

-Oh wad some power the giftie gie us/To see oursels as others see us!
-Yeah. Like you wonder if Bruce knows he's as cute as he is.
Karen Gerds, Lincoln Park, N.J.

-I never saw a purple cow, I never hope to see one.
-Hop in, I'm picking up my kid at kindergarten.
Ernst Theimer, Rumson, N.J.

-I never saw a purple cow...
-I missed it too. Was that with Prince?
Craig Wolfson, Spring Valley, N.Y.

-Si Dieu n' existait pas, il faudrait l'inventer.
-I never could get the hang of conditionals and subjunctives.
Leslie McAneny, Princeton, N.J.

-Do not go gentle into that good night.
-And shut the door, you're ruining the air-conditioning.
Ross Allen, Bloomington, Ind.

-A rose is a rose is a rose.
-And a jerk is a jerk is a jerk.
Jeanne LoCascio, Yonkers, N.Y.

-God moves in a mysterious way.
-For instance, He always forgets to notify the Post Office a month ahead of time.
John Leary, Chicago, Ill.

-When it's sleepy time down south.
-It's also sleepy time up north.
Patsy S. Felmet, Wintersville, Ohio

-You deserve a break today.
-At McDonalds?
Running Bear Conti, Summit, N.J.

-There's a broken heart for every light on Broadway.
-And how about the grafitti?
Ruth Migdal, Brooklyn
sp. ment.: Paul Hinchey, Miami, Fla.

-Years from now—when you talk about this—and you will—be kind.
-But for God's sake, get my name right.
Larry Laiken, N.Y.C.
similarly: Tony Lang, N.Y.C.

-Go ahead. Make my day.
-Okay. At 9 a.m., you speak to the mine workers, lunch at noon, 3:45 your dentist appointment...
Patti Caroli, Stamford, Conn.

-This fell sergeant, death, is strict in his arrest.
-You have the right to remain silent.
Clarita Mrena, Chevy Chase, Md.

-Good fences make good neighbors.
-Yup.
William Matthews, N.Y.C.

-The pen is mightier than the sword.
-Unless you happen to be in a sword fight.
Ken Barasch, N.Y.C.

-Laugh and the world laughs with you.
-But don't be surprised if a crowd gathers.
James Chotas, N.Y.C.

-Who steals my purse steals trash.
-Like I say, you can't go wrong with leather.
Priscilla Breaux, Aberdeen. Md.

-And God said, "Let there be light."
-*Bud* light.
Louise Jackson, Tiverton, R.I.

-Maybe He's Dead.
-Either that, or he's got one of those ceiling TV's.
Barry Bellinger, Washington, D.C.

-Who can find a virtuous woman? for her price is far above rubies.
-And at that price you won't see too many more.
Adam Doyle, Burke, Va.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 541, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by October 4. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the October 28 issue. Out-of-town postmarks are given three days' grace.

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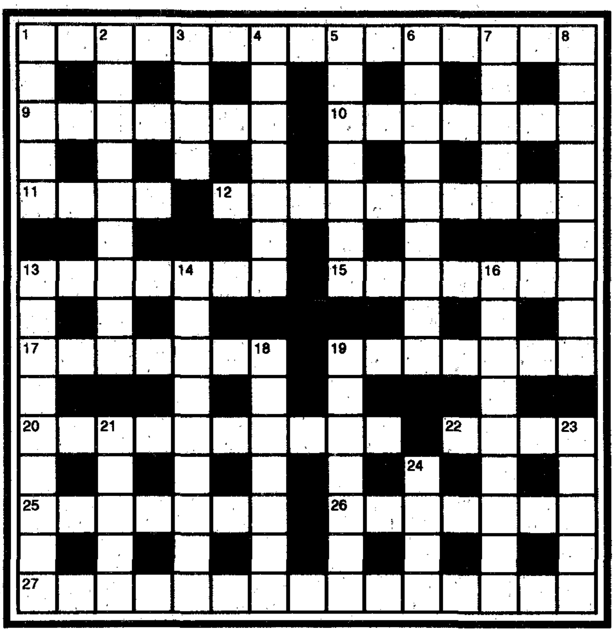
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Say flats are where the Royals live? (5, 10)
9 Make a mistake during a row over the dog. (7)
10 Strolled out, lost novice, swiftly aged! (7)
11 Move to rapture, as the moderns say, with some dispatch! (4)
12 Unlikely description of imports from, say Australia? (3-7)
13 Cloudy claret, note, may also be sticky. (7)
15 What's not true about drink is really an understatement. (7)
17 Even a beginner's fit to subjugate. (7)
19 Stout chap prepared to swallow Italian wine in good French style! (7)
20 About to come about writers' requital. (10)
22 Acts like animals? (4)
25 Will give you an injection? Yes, grin about that! (7)
26 Such a prospect should make you be careful. (7)
27 Stormy airs started thus—clothing soaked as a result! (9, 6)



DOWN

1 Spectacles needed, one hears, to see such places. (5)
2 Doubtless they can organise scores of things! (9)
3 One-time appeal of death? (4)
4 Transport wine to mature. (7)
5 Enough to fill part of the house. (7)
6 Thinks deeply about meat diets. (9)
7 Nick name? (5)
8 From the street, wretched insider makes a purposeful entrance. (7, 2)
13 The Ring perhaps stirs dreamers. (9)
14 Where he hangs out is the pits! (9)
16 The usual standard in France. (9)
18 Such a summit always is abroad. (7)
19 Gave a good imitation of energetic action when sculpture was placed in the van. (7)
21 Weight of vehicle worked out to a T. (5)
23 Society teas spoiled by supplies beyond capacity. (5)
24 Firm's got a head start in discovering this striker. (4)

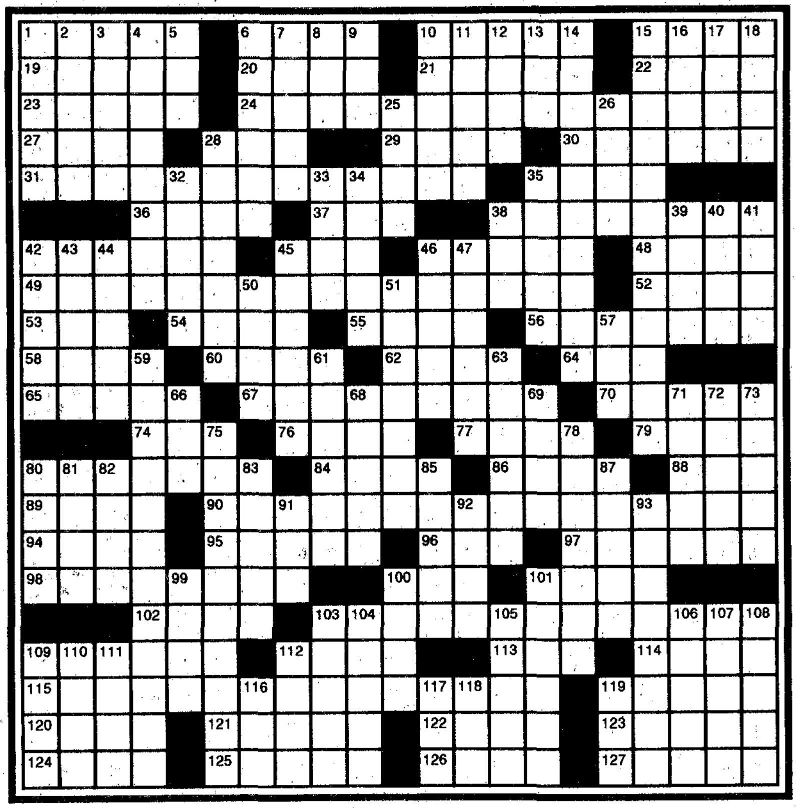
'CHANGEABLE SEASON': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

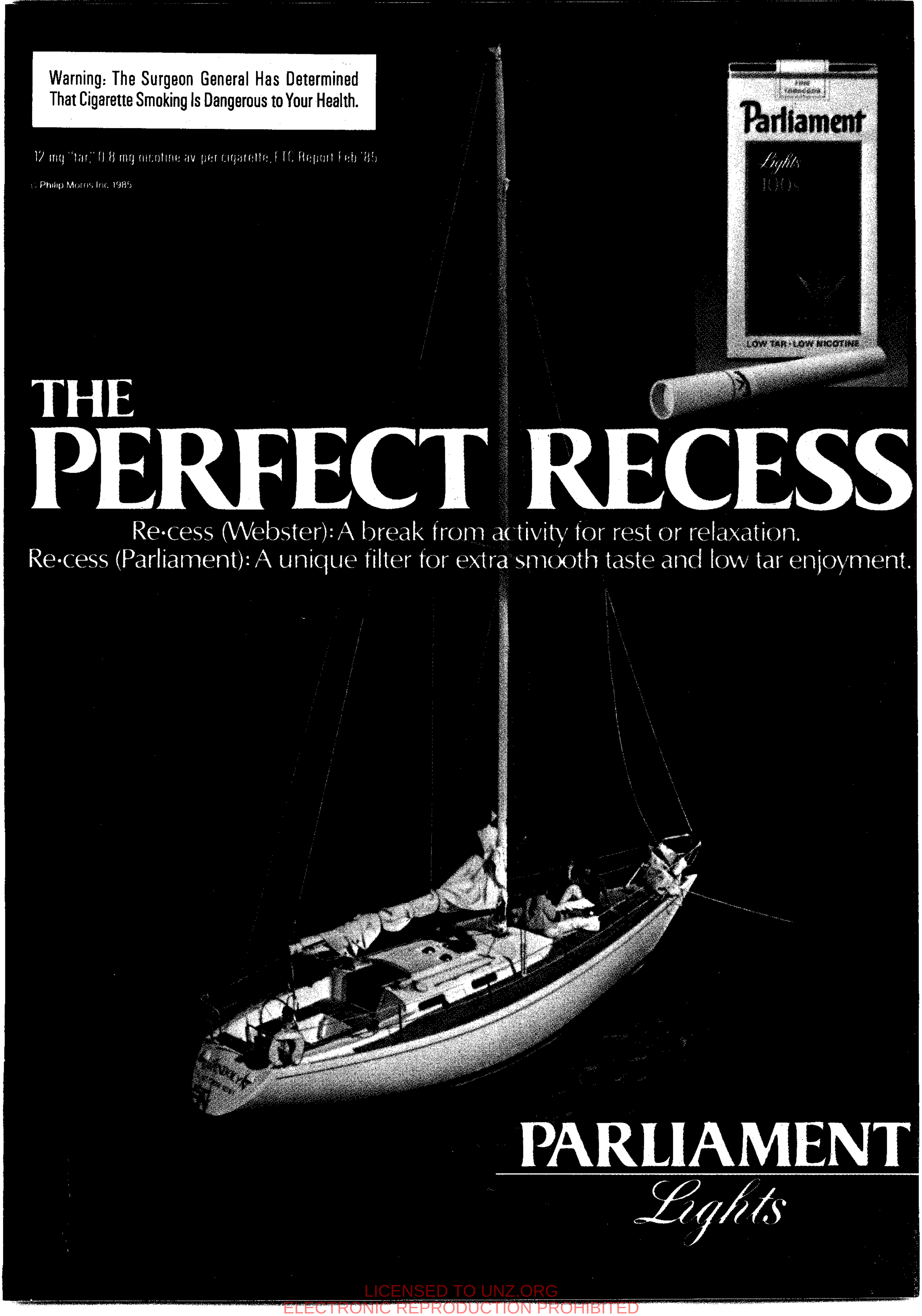
1 Speedily
6 Ship of myth
10 Make ashamed
15 Early-bird's reward
19 Hardship
20 Equipment
21 Cow of commercials
22 Samoan capital
23 Ms. Verdugo
24 What Humpty did
27 Puts up preserves
28 Please the cook
29 Property claim
30 On the formal side
31 Nods off
35 Indistinct image
36 Detective Helm
37 Hit the jackpot
38 Schooners' storm canvas: var.
42 Thick end of a cannon
45 Golf norm
46 Dubuque resident
48 Russian river
49 Harold Arlen song, 1933
52 Fork feature
53 In the past
54 Glacial ridges
55 Oklahoma city
56 Stimulated
58 An Andrews
60 Gaelic language
62 Capricorn
64 Arithmetic exercise
65 Come afterward
67 Patsy
70 Of Quechuan ancestry
74 Filing aid
76 Catania's volcano
77 Israeli resort
79 Actress Thompson
80 Release from slavery
84 Bobby of hockey, and family
86 Not worth —— cent
88 British isle
89 Before j.h.s.
90 "—— of the Third Reich": Shirer
94 Mideast sultanate
95 Cable: abbr.
96 Numbered rd.
97 Mopheaded
98 Songbirds
100 Part of MOMA
101 —— -Carlo Menotti
102 Hibernian's land
103 "Ring-around-a-rosy" finale
109 Charlemagne's city
112 Corn-oil product
113 Weathervane dir.
114 —— avis
115 Warning about unity, from Aesop
119 Cap projection
120 Point after deuce
121 Bergen dummy
122 Ancient flask
123 Cream of the crop
124 Police action
125 Seasonal visitor
126 Arab bigwig
127 Double curves

DOWN

1 Betel palm
2 Rice dish
3 Go-between
4 Uses up
5 Epoch
6 Thunderstruck
7 Gaucho's lariat
8 Gallivant
9 Mouths
10 Eaglet's home
11 Edited TV goof
12 Slippery —— eel
13 Command to Fido
14 Celebrities
15 Cascades
16 Major composition
17 Cup edges
18 More than several
25 Kind of plaid
26 Extinct wild ox
28 Rave (about)
32 Hong Kong's neighbor
33 Dog-paddled
34 Greene of "Bonanza"
35 Spain's Costa ——
38 Bisector's amount
39 Colored eye area
40 Bowler's aisle
41 Transport for 125-Across
42 Leaf of grass
43 Daughter of Lear
44 Certain collars
45 Chase
46 Rear of the skull
47 Twilight years
50 Fictional plantation
51 Bergman, et al.
57 Yes, in Yonne
59 Lag
61 Italian director Scola
63 New Orleans college
66 Greek gp. of WW II
68 Strip the sloop
69 Navy or Scotland
71 Literature Nobelist, 1957
72 Second or sixth President
73 Mary Poppins, e.g.
75 Acridity
78 Mayfair snack break
80 Feline greeting
81 Painter —— -Tadema
82 Nigh
83 Voilà!
85 Capistrano's Fra Junipero
87 Half a rock band
91 Overhead RR's
92 Aleutian outpost
93 Coiling stems
99 Told whoppers
100 Baseball brother
101 B-17 crewman
103 On the qui vive
104 "You can —— horse to water . . ."
105 Musical speeds
106 Bedouin haven
107 Penned
108 Nostrils
109 Hebrew month
110 Verdi opera
111 Caesar's 107
112 Author Wister
116 Genetic substance, for short
117 Ballerina's prop
118 Einstein's birthplace
119 Victory sign



Solutions to last week's puzzles appear on page 124.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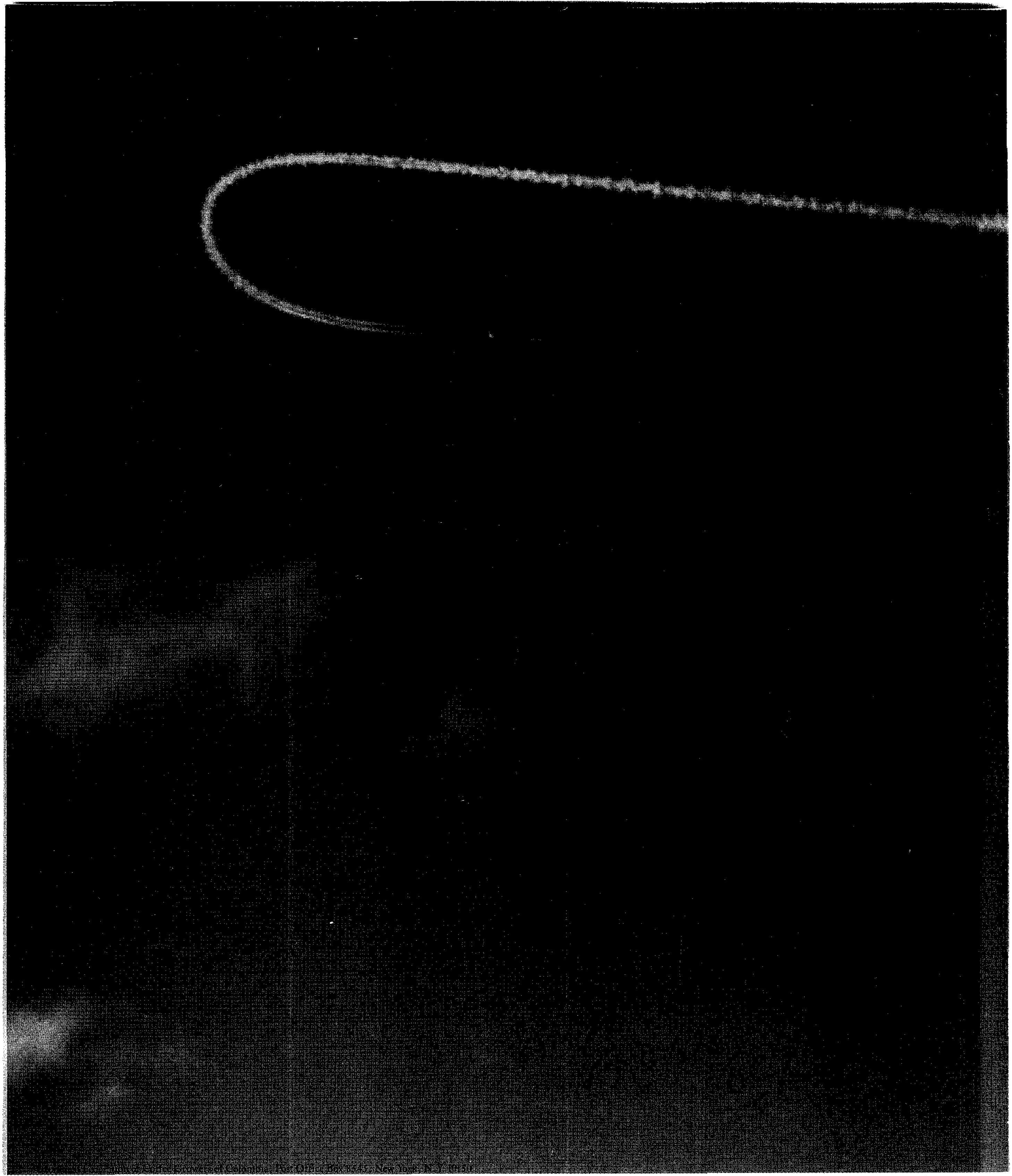

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